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Briefs. 1971.



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ROYAL COMMISSION ON BOOK PUBLISHING

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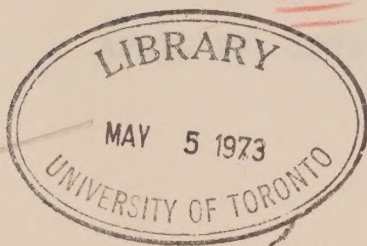
BRIEFS

to the

ROYAL COMMISSION ON BOOK PUBLISHING

28

APRIL 27, 1971



BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

VAN NOSTRAND REINHOLD LIMITED

APRIL 27, 1971

I N D E X

Introductory Summary.....	Page 3
Information concerning Van Nostrand Reinhold Ltd.....	Page 5
Educational Publishing.....	Page 12
Recommendations	page 19, 26, 27.
College Publishing.....	Page 39
Recommendations	page 50, 51, 52
Trade Publishing.....	Page 54
Recommendations	page 56, 57, 58, 59, 60.

INTRODUCTORY SUMMARY

This brief commences with an explanatory brief history and background of Van Nostrand Reinhold Ltd., its personnel, philosophy and method of operation. The first section concludes with a comment on the ownership of the company and makes the point that the only valid judgment of a publisher must be made concerning the books it publishes, assuming the corporate behaviour is acceptable.

The second section deals with publishing as it relates to elementary and high school learning materials. The place of the imported book is discussed. The implications of multiple texts and a large number of options are studied. We make a strong case for a return to specific grants (in Ontario) for the purchase of books and suggest that the amount be related to today's educational costs. The problem of attracting qualified Canadian authors is set out and some means of augmenting the numbers of competent authors in this field are offered.

The third section studies problems related to publishing for the post-secondary market. Current phenomena particularly mentioned are: the greatly increased numbers of titles being required (with much fewer copies of each), the effect of increased course options, the increase in numbers of faculty from outside Canada and especially from the United States and the declining attractions for Canadian authors.

The final section looks at trade publishing and especially at Canadian trade publishing. We suggest possible ways in which the

marketing of trade books might be altered to achieve greater sales and hence make possible more books of Canadian origin.

We have made a number of recommendations which in each instance arise from the case as it is presented. These are set apart in numerical lists at the end of each of the sections to which they are related.

We take the view that grants, awards and loans to authors would improve the current situation by making it possible for more talented Canadians to take the time to write. We feel that grants or loans of any kind to publishers to aid in publishing educational materials would carry risks relating to the traditional commercial incentive. In trade publishing, we recognize that a system of loans may be required by some publishers who have demonstrated capability because the incentives in this area are not sufficient to develop a completely adequate supply of Canadian books. However, we have concentrated our comment on the means by which the market might be enhanced in the belief that a healthy industry in the long term must depend on an interested public rather than on artificial means of support.

INFORMATION CONCERNING VAN NOSTRAND REINHOLD LTD.

Present Officers

Campbell B. Hughes - President and Director

W. G. B. Sims - Controller and Assistant Secretary and Treasurer

Geoffrey Dean - Marketing Manager

History

On January 18, 1970, the name of D. Van Nostrand Company (Canada) Limited, a company which formerly operated under the management of Hollinger House, was changed to Van Nostrand Reinhold Ltd. and on March 1, 1970 the new company commenced distributing the following imprints which had formerly been handled by various agency arrangements:

D. Van Nostrand Company

Reinhold Publishing Company

American Book Company

McCormick-Mathers Publishing Company

Delmar Publishers

McKnight & McKnight

All of these companies except McKnight & McKnight had come under one ownership, Litton Educational Publishing Inc. of New York. The purpose of the new company is to distribute books bearing the foregoing imprints and to commence an indigenous publishing program in Canada. This previously had not been possible since there was

no centralized organization under whose auspices a publishing program could proceed.

Van Nostrand Reinhold Ltd. maintains modern office and warehouse facilities at 1410 Birchmount Road, Scarborough, consisting of approximately 28,000 square feet.

The present staff consists of twenty-nine persons, virtually all of whom are Canadian citizens. Together they represent a considerable breadth of experience in publishing and Canadian business. The President, a former Ontario teacher and Director of Textbook Publishing of The Ryerson Press, was General Manager of that firm at the time of his appointment. The Controller, W.G.B.Sims, was formerly Vice-President, Finance, of Power Supermarkets and has extensive experience in financial and administrative aspects of Canadian business. The Marketing Manager, Geoffrey Dean, was formerly General Sales Manager of Methuen Publications and earlier College Editor of the McGraw-Hill Company of Canada Limited. The Editor, Garry Lovatt, was formerly Senior Editor, The Ryerson Press. At present, the company utilizes freelance designers and editors for all detailed book editing and production.

Capitalization and Control

Van Nostrand Reinhold Ltd. is a wholly owned subsidiary of Litton Educational Publishing Inc. of New York. Initial working capital has been provided primarily in the form of extended terms of sale on inventory. Budgets are prepared within

the Canadian operation and of necessity are submitted to the parent company for consolidation into the budget for the group.

Encouragement has been given by the parent company to enter into a full indigenous publishing program as soon as possible. The decision of what to publish is made in the Canadian office, though for obvious reasons, the financial prospect of each publishing decision is scrutinized by the parent company.

Company Philosophy

Van Nostrand Reinhold Ltd. has as its primary interest the publication of educational materials at all levels. Our goal is to serve this market, and others in which we are involved such as trade and technical publishing, to the best of our ability. We have no presuppositions about what should be published other than our knowledge of trends in education, tastes in literature and the obvious needs of the marketplace. We feel that an important, though not the only measure of our success in meeting the need for books is the quantities in which they sell. If we interpret what is wanted accurately, we should therefore have no difficulty financing our growth without external aid.

However, the very existence of the Royal Commission on Book Publishing is evidence of the fact that the book publishing industry has entered perilous times where even the best published material

may have a difficult time of it through no fault in planning or execution. From the vantage point of the publisher, certain changes which seem to have had a derogatory effect on the publishing industry can be identified. In the remainder of this brief, we offer a number of these areas for closer examination. We do not pretend to have discovered solutions, nor do we think purely in terms of benefit for Van Nostrand Reinhold Ltd. Rather, we see our future in its most hopeful terms as a part of a healthy industry.

The Question of Ownership

Van Nostrand Reinhold Ltd. is a wholly owned subsidiary of Litton Educational Publishing Inc., as has been stated earlier in this brief. From this relationship the Canadian company receives several benefits: its name is internationally known and carries with it some reputation for certain kinds of books; the basis on which it represents books from outside Canada is more stable, though not necessarily more remunerative than is the typical agency held by a Canadian owned house; some improvement of credit lines occurs simply because the company is part of a bigger corporation and therefore presumed more likely to be able to pay its debts. (For example, any firm listed on the Toronto or New York Stock Exchange is likely to be able to borrow more readily than one that is not.)

However, functioning as a publisher of original materials in Canada, the only legitimate judgment must be based on the corporate and ethical behaviour of the company and the quality of books it publishes.

As a relatively new corporate entity, Van Nostrand Reinhold Ltd. has given employment, in a year when unemployment increased, to approximately thirty Canadians. It purchases its printing and supplies other than its stock of imported books, entirely from Canadian sources. Every level of government has received substantial contributions in the form of taxes, as a result of the company's existence and hopefully this contribution will continue for many years. A Canadian-owned firm would not be likely to start at the scale of operations achieved by Van Nostrand Reinhold Ltd. since it would be difficult if not impossible to find investors prepared to wait for the normal publishing growth curve before receiving return on invested funds. In every possible way Van Nostrand Reinhold Ltd. is and hopes to continue as a good corporate citizen of Canada.

As to the books produced, we firmly believe that they should be judged on the basis of quality alone. If the books measure up to whatever is required of them, no question concerning ownership of the publishing house is relevant to the case. Van Nostrand Reinhold Ltd. is endeavouring to attract the best Canadian authorship, which means, since existing authors already have an ongoing relationship with other publishers, that this company is offering new opportunities to new authors. This surely, by any measuring stick, is a goal closely related to what the concern for Canadian publishing is all about. In other words, Canadian ownership does not necessarily bestow on the publisher the ability to produce better Canadian books. We are content to be judged on what is produced and its contribution to Canadian publishing.

Something must also be stated in relation to international publishing which is the logical result of international ownership. Every English language country of publishing stature has for many years had its share of book publishers of which the ownership was in another country. In the past fifteen years, this has gone beyond English language areas and truly international publishing has resulted. For example, a current Van Nostrand Reinhold project involves an outstanding series of books translated from German, with type set in Toronto, printing in Italy, binding in the United States and distribution throughout the world. Canadian cultural resources, from the standpoint of books are greatly enhanced by the trend to international publishing groups.

The opposite side of this coin - that is the restriction to Canadian-owned publishing for Canadians, and especially for Canadian school children - however attractive it may seem to a nationalist, has sinister overtones if one considers the matter in all its aspects.

Information in book form if limited to one national viewpoint is insular and will produce insular thinking if not balanced by other views. Canada is one of the great trading nations of the world. Very few occupations in this country can be said to be confined in all aspects within national borders. Readers, and our children most of all, deserve access to what is being said in other countries - not to reduce feelings of loyalty to one's own country but to place those feelings in the perspective of a whole community, to buttress emotion with reason and to develop a broad and questioning outlook.

Publishing of books to a greater extent than any other kind of communication in Canada represents a window that reveals a view of the whole world - not only in our own time but throughout the ages. To this view, the international publishing complex can contribute much more than its proportionate share. We sincerely believe that Van Nostrand Reinhold Ltd. possesses the capacity to enhance that view.

EDUCATIONAL PUBLISHING

The Place of Imported Materials

Van Nostrand Reinhold Ltd. maintains a lively interest in publishing for the elementary and high school field with regard to both imported and indigenous books. We are deeply concerned with the nature of instructional and resource materials used in schools. Three of the four imprints Van Nostrand Reinhold Ltd. represents and which are operated as separate publishing enterprises by the parent company produce books and instructional materials for use in schools below the college level. In establishing Van Nostrand Reinhold Ltd. in Canada the intention was and is to publish specifically for the Canadian market although clearly the initial fiscal base for such publishing would have to be established through the sale of imported books. This has been a classic pattern in Canada whether the company in question is owned within Canada or externally.

We have recognized from the outset that imported books for the school market occupy a special and somewhat restricted position in Canadian education. Understandably, books produced for schools in other countries are oriented to viewpoints which are not necessarily shared by Canadians. In the case of books from the United States, this divergence of viewpoint has become less marked in the past few years because nationalistic viewpoints have given away to recognition of a pluralistic society in which many problems remain to be solved. Despite this reservation, however, books from the United States are in general

based on much more extensive research than their Canadian counterparts, they are physically more attractive, and supporting materials such as teacher's guide and audio-visual kits are available with greater frequency than is possible in Canadian books because of our much smaller market base. In some subject areas, such as mathematics or music, Canadian adaptations have been successful, and the resulting product is of higher quality than could be produced here with a more limited budget. In others, such as social studies, adaptations of textbooks from the United States have been difficult and less than satisfactory.

Despite the obvious attractions of using only Canadian educational materials in Canadian schools, Canada is, in our opinion, not yet in a position to depend solely on textbooks of Canadian origin for basal and supplemental use. In view of current trends toward the use of many books in one course, and a wide range of course options, it is doubtful whether Canada can ever become completely self-sufficient in its textbooks because the short runs required are not economical to produce. The day has long since gone when one book comprised a year's curriculum in a given subject. More and more units of learning materials are needed. A reading program for the third year of elementary school may require at least one basal program consisting of two or three books, parallel reading materials in considerable quantities and a kit of laboratory items of one kind or another. At the present time, the basal program may be Canadian in origin and perhaps 10% or more of the remaining materials have also been developed in this country. Since there is a shortage of suitable Canadian materials that will provide breadth as

well as depth to a particular course, it follows that what cannot be obtained in Canada must be imported. This is the role undertaken by Van Nostrand Reinhold Ltd. with the additional criterion that the greater part of any profits that accrue will be used to develop Canadian learning materials. With sufficient incentive along these lines throughout the industry, the need for imported books should diminish steadily over the next decade, though there will always be certain types of product in which high developmental costs will have to be spread over a population much larger than that of English language Canada.

It would be easy to argue the merits of restricting schools to Canadian materials by legislation. The certain result, however, would be to move in a direction diametrically opposite to educational trends now well established which permit the individual to roam freely through a vast quantity of instructional material that is best suited to his maturity and interests.

The question might be asked here why books from the United States have dominated the imports in Canadian elementary and high schools. First, the philosophy and structure of educational systems in Canada are more like those of the United States than of Britain or any other part of the English speaking world. Second, with a school population now in excess of Forty Million, and a relatively high level of public spending, publishers in the United States have been encouraged to produce great amounts of educational material under highly competitive conditions. The result is that the best American textbooks

are of extremely high quality both in content and physical features. In recent years, the supporting research and validation on which such books are based has also been greatly improved, particularly in certain subjects where large grants have been provided by the National Science Foundation, an agency of the U.S. Federal Government, for the purpose of developing new educational methods and materials. It is fair to say that on their home ground, textbooks originated in the United States are easily the best in the world. In Canada they have been more readily welcomed than books from Britain or other English language countries with the possible exception of such areas as English literature. As supporting materials for Canadian education, books from the United States perform a valuable function, and it is hard to visualize how the Canadian school system would operate without them at present or until a sufficient variety of indigenous material becomes available.

Another point concerning the acceptability of materials from the United States should be made here. National professional organizations in the United States have attracted Canadian educators for many years, because no such professional organizations crossed provincial boundaries in Canada. Only in the past five years or so, with the founding of the Canadian Council of Teachers of English and the Canadian Association for the Social Studies has any move been made in this direction.

The leaders and opinion makers among professional bodies in Canada have, for years, attended national conventions of organizations

such as the National Council of Teachers of Mathematics, the Association for Curriculum Development and many others. On an even broader scale, the publications of these professional organizations have been widely circulated and read in Canada. It is no wonder, therefore, that when persons prominent in these professional organizations become involved, as they almost inevitably do, in the preparation of commercially published instructional materials, a ready made demand for these materials is created in Canada. One could cite many examples where the pressure to use American made learning materials has arisen not from the promotional efforts of U.S. subsidiaries operating in this country but from Canadian educators who became aware of these materials through professional organizations. It would seem highly desirable that more should be done to foster effective professional educational organizations in Canada, which would allow leading educators to find their places within their discipline and which would tend to improve communications across provincial boundaries, thereby breaking down fragmented markets now served by publishers of educational materials.

Influences on Planning the Publishing Program

One of the most vital functions of the educational publisher is to determine the nature of his creative effort. In part this is determined by fashions in education - for example, new mathematics, a movement from survey to depth study in history or from descriptive to

investigative science - can trigger a whole generation of new published materials. In many cases an innovative publisher may in fact bring a new style of methodology or organization of content to public attention. Primarily, however, innovation is the result of experiment and reasoning by professional educators. These are the people to whom the publisher looks for his leadership. In Canada this poses a major problem, not because the professional educators are less intelligent than their American counterparts, but because they have fewer research facilities and most probably less available time for such pursuits.

The great preponderance of leading textbook authors in the United States are members of faculty in schools of education. To a lesser extent this is true in Canada but teaching loads and administrative responsibilities tend to be relatively heavier on the individual especially if he is a leader in his field. Summer school duties too often eliminate the possibility of undertaking creative work. Among practicing teachers, those who are sufficiently outstanding to provide leadership in the preparation of learning materials are too often promoted to positions of responsibility in the school district or the province, which disqualifies them from further work as a textbook author. In Ontario, the one institution which seems best qualified to provide the research facilities and the personnel needed to develop new textbooks and other learning materials, the Ontario Institute for Studies in Education, has in fact not addressed itself to the problem and has produced very little that is of practical value for students and almost no materials that have been successfully published under commercial auspices.

Potential authors are the most necessary factor in the textbook cycle. It should be possible for them to write or to develop materials without having to carry a full teaching load. Incentive by way of income tax legislation more favourable to authors is needed. An author promoted to a position of administration or to employment with the Department of Education should not always be blocked from further work by virtue of his position, if the principle is established that no conflict of interest be permitted to exist between his dual positions as teacher or administrator and author.

Canadian publishers are seldom in a position to offer large advance royalties, thus a summer teaching assignment offers more immediate rewards than the writing of a book which may provide valuable information to succeeding classes of students for many years. In general, it has been extraordinarily difficult to arrange even a brief leave of absence for a teacher to work on a book without endangering the right of that person to pension, or the possibility of promotion.

The recruitment of professional educators of outstanding ability and advanced professional competence in sufficient numbers to satisfy the needs for Canadian published materials is one of the publisher's most difficult tasks. While the search for talent can never be easy, improved conditions of authorship would aid in recruiting the best people.

Recommendation

We would recommend that:

1. No person other than senior curriculum officials involved in selection procedures should be disqualified from authorship.
2. Colleges of education and Boards of Education should be encouraged to accept the principle of leave of absence without salary or reduced teaching load with possible reduction of salary for periods of up to one academic year without loss of seniority or pension credit for the purpose of writing text and supplementary books.
3. The Government of Canada and of the Province of Ontario should be persuaded to revise income tax legislation relating to the royalties of authors to permit more favourable taxation through spreading earnings over the years when work was under development and by making realistic allowance for expenses incurred by authors in the writing of books.
4. The Canada Council should be encouraged to provide grants for authors of textbooks along lines now followed for authors of general works. Such grants would primarily be used to provide compensation for time off the job during a writing assignment.
5. Schools of education and specifically the Ontario Institute for Studies in Education should be encouraged to perform research which would lead to commercially practical ventures in the publication of new learning materials. While the intent here would be to make such resulting information available on a

competitive bid basis to private enterprise and thereby make expenses self-liquidating, it is highly doubtful that with the relatively small and fragmented market a publisher could underwrite fully the cost of research at current rates used by O.I.S.E.

Investment and Prospect for Return

In producing books for elementary and high school use, the publisher is almost always involved from conception through to publication and marketing. For a single book, the time involved may be as little as a year and costs, aside from the time of employees, may be less than one thousand dollars. However, most instructional materials are produced in series rather than individual items especially at the elementary school level. Simultaneous publication of all items within the series is a highly desirable target, though seldom achieved within the Canadian scale of operations. Even when such items are produced over a one, two or three year span, it is necessary to assemble a team of authors, to see that they come together at frequent intervals for exchange of ideas, to test materials as they are produced and then to revise them on the basis of the findings. At the same time, photographs, art work and supporting materials such as teacher's guides or audio-visual items must be produced. It would not be unusual in areas such as elementary reading, geography or science to have expended more than one quarter million dollars prior to publication without having any

guarantee of eventual sales that would return this investment. Essentially this process parallels the Research and Development Divisions found in large industrial companies. The difference is that the publisher deals in a disproportionately (in relation to the assets of the company) large number of products each requiring some degree of research and development, quite often with a relatively short life span to recover costs.

A Canadian publisher is at a special disadvantage when it comes to assembling teams of authors representative of the great geographic and cultural diversity of this country. Just to hold a meeting of authors from several provinces can represent a considerable outlay.

Even when successfully completed, a publisher must wait months or years for sales to reach an anticipated safe level. Except in rare instances, the listing of a book or series in Circular 14 (Ontario) is no guarantee of a reasonable level of sales until teachers eventually come in contact with the materials and pass judgment on them.

The foregoing is intended to reinforce the point that educational publishing is capital intensive. The elongated cycle of cash flow in new product development has tended to inhibit the output of materials. A casual observation of publishers' displays at the 1971 Convention of the Ontario Education Association verified for the writer the fact that publishers are currently avoiding those fields where high development costs are inevitable and concentrating

in areas where development costs are low such as single texts of which the content tends toward type rather than illustrations. Obviously, such a trend tends to leave open large areas which can then only be served by imported books. This trend is accentuated by the rapid development of a great number of optional courses thus reducing registration.

In theory, it might seem attractive for governments to establish the means whereby a publisher could borrow funds for developmental purposes in relation to textbook publishing, to compensate for the fact that in a typical publishing enterprise the traditional bases for collateral do not exist. However, if a public body were to guarantee capital loans for educational publishers, there is a distinct possibility that since governments (especially Departments of Education) are substantial purchasers of the eventual book, a serious conflict of interest might arise. Suppose, for example, that two publishing firms have committed substantial sums of money to produce learning materials which subsequently compete for provincial adoption. The first firm has produced the materials using its own resources. The second, lacking resources, has produced its materials on a government loan which might not be repaid if the venture is unsuccessful. A question then arises. Are the two firms competing only on the basis of the relative quality of materials, or is there a chance that it is in the public interest to protect the firm that received the loan? The likelihood of this kind of situation arising may seem remote but it does raise

questions and one should be concerned. We should worry, for example, as to whether in these circumstances our educational system would always use the best materials or whether there would be a tendency to protect public investment.

In the case of Van Nostrand Reinhold Ltd., it is fully anticipated that the usual sources of capital will be sufficient to meet requirements. We do, however, see a considerable difference between the implications of a loan granted to develop books in a highly competitive situation and loans which might be granted for the prime purpose of adding to the literature of the country.

To shorten the time between the development of learning materials and their eventual sale to users, thereby reducing the need for long-term capital, we would think that considerable assistance might be derived if the Department of Education in Ontario were to purchase one copy of each book immediately upon its acceptance for inclusion in Circular 114 (Ontario) to be supplied to each school for which the book is relevant. This recommendation is consistent with a proposal which already appears in the front matter of Circular 114, 1970, page 5, which is as follows:

"Boards are urged to provide schools and/or classrooms upon recommendation by the principals and supervisory personnel with

- (i) One or more reference copies of texts listed in Circular 114 other than those adopted as pupil textbooks,
- (ii) One or more copies of reference books chosen by teachers from Schedule E of Circular 114 or from appendices in Departmental guidelines.

In practice we believe this recommendation is seldom followed and that acceptance for inclusion in Circular 114 has little bearing on the sales

of the book concerned for many months, quite often because teachers have not had access to a copy for evaluation. We believe that teachers and students would benefit from early access to the most recently approved learning materials. The total cost would be relatively small in relation to the potential advantages. The Department of Education would receive full value for money expended, both in the form of books and through the advancement of policies already adopted.

For the publishing industry, this practice would greatly enhance the incentive to produce acceptable materials and at the same time provide genuine benefits through the acceleration of cash flow so necessary for the improvement of the book publishing industry in Canada.

Pricing of Books in Relation to Current Practices

In general, the cost of a book can be broken into three major parts. The first is the development cost which occurs only once prior to manufacture and therefore is not influenced by the number of copies printed. This is variously known as plant cost or development cost and it includes such items as art work and design, typesetting, colour separations, and manufacture up to the completion of film positives or negatives. The second, really a sub-division, is the "make-ready" cost which includes printing plates if made new for each run and placing them on the press ready to run. This occurs each time the book goes to press and is influenced by the number of press runs but not by the number of

by D.W.C.Huggins, Director of the Textbook Branch of British Columbia
in the Annual Report of British Columbia Schools, 1969-70:

"Prescription changes in Social Studies and languages are requiring inventory to be held in many more titles than previously was experienced in these areas of instruction. Problems of ordering, storing and distributing are compounding with this growth."

Unless school textbook budgets are sharply increased when a move toward multiple texts is made, fewer books can be bought because of the relatively higher unit price forced by short runs and the quality of education may suffer in consequence. Efforts should be made to increase the approval and purchase of books through a sharing of approved lists from district to district and province to province. Everything possible should be done to ensure that professional opinions on such published materials can be shared with a minimum loss of time after publication through the use of better review media.

Obviously, the trend toward multiple use of smaller texts favours the importation of materials from other countries and specifically the United States. These materials can be sold at reasonable profit in relatively small quantities because development costs have already been absorbed through large printings in the originating country.

Recommendations

We would recommend that:

6. The Department of Education, Ontario, set up a procedure whereby
a book or other learning material upon acceptance for inclusion

in Circular 14 be purchased in sufficient quantities to supply one copy to every school for which the book is relevant.

7. School textbook budgets should take into account the relative difference in costs of supplying small quantities of a variety of items over supplying large quantities of a single item and should be increased to ensure an adequate supply of materials where multiple texts are used.
8. Under direction of the Council of Ministers of Education, greater emphasis should be placed on some degree of unanimity between the provinces in curriculum sequence though not necessarily in specific content, particularly in the area of social studies and in other disciplines where it is practical to do so.

Selection and Purchase of Textbooks

Under ordinary circumstances, textbooks are selected by schools, districts, or occasionally by entire provinces. Prior to the introduction of a new curriculum, books or series are selected which will best exemplify the principal thrusts of the curriculum in question. Some years ago, the process was often reversed - that is, the textbook was selected and thereby became the curriculum for the subject.

The selection committee usually consists entirely of professional educators. It may be an informal group consisting of

the head of a department and his staff within a single school, or a more formal grouping balanced by geography and experience representing a large area. Considering the importance of textbook selection in relation to the education of the student, the process, especially in Ontario, is distinguished by the casual way in which it is carried out.

For an intelligent decision to be reached, selection committees should be aware of what is available. But it is very seldom that publishers are asked by Ontario selection committees to supply relevant materials. It is almost unknown for selection committees in any province to publish the criteria of selection, to provide a deadline before which submissions must be made, or to hold formal sessions during which publishers might be allotted time to present the case for their particular materials. All of these steps would provide improved information for the educators concerned and at the same time would form a fair base of selection from the publisher's viewpoint. It is our contention that formality of the kind described would markedly reduce the casual and hasty selection now being made in some areas.

The Curriculum Division of the Department of Education of Ontario has played an increasingly important and helpful role in acting as intermediary between publishers and teachers. As curriculum and selection of materials becomes the prerogative of the local area, it is hoped that this beneficial influence will not be lost.

In the past, officials of the Curriculum Division have been most courteous in making themselves available to discuss ideas which

might lead to learning materials, to discuss various projects as they progress, or to interpret new or revised curricula to the publisher interested in developing new materials. On the other hand, these officials have interpreted the concerns and limitations of publishing to professional educators, for example, explaining the reasons why publishers could not produce materials for those areas in which course selection by students might be limited to very small numbers.

We would suggest that publishers could be of greatly increased assistance to curriculum officials in discussing aspects of feasibility of new curricula as related the supply of supporting learning materials. Too often, a curriculum has been developed and approved with the best of intentions only to find that an adequate supply of learning materials has not yet been developed or that such materials would be impractical to develop because of the small potential registration in resulting courses.

It is important that sufficient time be allowed between the publishing of a curriculum guide and the date at which the new curriculum becomes operative to permit the development of materials if such are not already available. Courses requiring totally new textbooks have been announced in one academic year to be put into operation the following September. Such a timetable poses unnecessarily difficult problems and expense for publishers who wish to produce Canadian materials, and forces risks with regard to the quality of material produced in haste. Several examples could be cited where publishers have suffered heavy financial loss as a result of crash programs designed to meet the needs

of new curricula within a time span too brief to permit quality publishing. It would seem logical that an over-all long term sequence of curriculum revision should be drawn up and published covering not less than five years in advance and annually reviewed to keep it up to date. Such planning on the part of educational officials would make it possible for publishers to work out their own schedules in an organized manner and it would pay dividends in ensuring that materials would be available when they are wanted.

Another aspect of this problem is the lack of communication to publishers prior to official approval of a curriculum. The availability of interim working papers in curriculum development would, without obligating the Department of Education, greatly assist in intelligent planning of new materials and it would prevent some of the "under-the-table" distribution that this kind of information is now accorded.

Educational publishing is almost unique in the business world in that publishers must spend large sums of money to produce materials in their final form where alteration or revision is no longer possible or is impossibly expensive before any indication of approval is given. Not only should it be possible to have materials reviewed at a time when some options remain in the final product but it seems to us that tentative approval could be given subject to confirmation on completion of the project along agreed lines.

One other aspect of the purchase of books should be mentioned. This is the place of the textbook representative. In educational publishing in Canada, the majority of these representatives have

professional credentials as teachers; all have, or should have, received extensive training in educational methods, curriculum, and the use of their own materials in the classroom. Over the years, a very close professional bond has been formed in many instances between those who teach and those who prepare and distribute learning materials. Admittedly there is a commercial aspect to this type of relationship, but overall, the two way communication has led to better educational methods, the discovery of new authors and the improvement of materials published in Canada.

With regret, we have noticed a trend on the part of some educational administrators, particularly in Ontario since the recent change in administrative structure, toward regulation which greatly restricts or forbids contact between those who choose the textbooks and those who represent publishing firms. We would point out, with respect, that far from interfering with the "work" of principals, consultants or heads of departments, it is very much a part of their job to have a knowledge of the latest materials and methods. Visits arranged by appointment at times that do not conflict with scheduled responsibilities of educators should properly be welcomed by administrators. High pressure sales methods have never characterized the professional textbook representative, and in fact he can contribute greatly to the in-service training of educators concerned.

Funds for Textbooks - Circular 14

It is no accident that the first sign of serious trouble in the Canadian educational publishing field occurred in 1969. Prior to that year, a set grant of \$3.00 to \$10.00 per pupil depending on grade level, had been allowed for textbook purchases and it could be claimed only through the actual purchase of approved materials. It is significant to note that the \$3.00 grant (for elementary grades) had not risen from the time it was established in the early 1950's, though in the same time span total pupil costs, teachers' salaries, and building costs had doubled or even tripled.*

In 1969, the textbook grant together with other stimulative grants was lumped with the principal support paid by the province to local school areas. The funds in question were not reduced but the effect was to divert an important portion of the funds to more urgent fixed expenses. Another portion was used to purchase audio-visual apparatus and other materials not formerly eligible for provincial grant. The result was a direct and sharp decline in sales of those Canadian materials which had been approved by officials of the Department of Education. This trend has continued and current concerns with new ceilings on educational spending would indicate that 1971 may see the trend accentuated. We believe that unless the Department of Education

*Textbook costs have seldom risen above 1-1/2% of the total spending for education. Because of a lack of statistics, it is difficult to estimate the current percentage in Ontario but every indication points to a downward trend over the past five years.

takes a formal position with regard to the funds to be spent in schools, local pressures will continue to divert the funds to other purposes. We would recommend in the strongest possible terms not only that the specific textbook grant system be reinstated but that it be related to the diminished purchasing power of the dollar and the need for fewer copies of a greater number of textbooks.

Even though Van Nostrand Reinhold Ltd. is part of an international publishing group, we subscribe to the principle for which Circular 114 stands with respect to the Canadian origin of materials listed therein. We feel that the means should not be open to individual local pressure groups to be excused from its provisions. On the other hand, if educators are pressing for the use of materials not listed in Circular 114, we feel that the Department of Education should take a hard look at the reasons for such requests. Is it because the present climate makes development of Canadian books risky or unattractive? Is it because Department of Education book budgets have been so low that materials offered are produced on "shoe string" budgets and are therefore less attractive or substandard in the pedagogical sense when compared with imported materials? There remains also a very large problem as to the definition of a textbook in the context of modern educational methods since many teachers insist that they would prefer to use mass market paperbacks or trade books. We believe that without the concerted effort and backing of Departments of Education Canadian books will not be produced in sufficient quantities to meet the needs of

Canadian content for Canadian students.

That said, we must go on to remark that Circular 114 as it appears in 1971 demonstrates some of the reasons why teachers and administrators if given freedom prefer to spend available funds elsewhere. Books remain on the list long after current educational methodology has passed them by. Circular 114 for 1971 includes titles that have appeared on the list for fifteen or more years without any revision taking place. Though some older titles are customarily removed after one year's notice, the list tends to be cumulative and some books having marginal continuing value are permitted to remain, thus diluting the list and reducing the impact of new books which may have recently qualified for inclusion. It has been well established that the life of textbooks in such fields as the sciences should be no more than four or five years because of rapid technical developments relating to the content. Any book over ten years without revision has become outdated as to format or content. We are of the opinion that Circular 114 should be a lively document to provide some educational excitement and that if old favorites are to be retained it should be in some other repository such as a list to be used for replacement only. A housecleaning of the list along these lines would restore the faith of professional educators in the value of Circular 114 as a guide to curriculum support that is in tune with the times.

Recommendations

We would recommend that:

9. Guidelines should be set out for the use of textbook selection committees which would suggest (a) publication of the criteria for selection in a manner that would bring the information to the attention of publishers, (b) access on invitation from the selecting committee for publishers having suitable material to present the facts relating to that material.
10. Specific textbook grants should be reinstated and should be increased to restore parity in proportion of cost of learning materials to per pupil cost pertaining in the years 1960 through 1965.
11. Circular 14 (Ontario) should be continued with present requirements for Canadian content but with greater emphasis on refining the list to make it representative of current curriculum content and modern educational methods. In the increasingly hazy area between textbooks as defined in Circular 14 and reference books, an improved definition of what constitutes a textbook eligible for listing should be provided to reflect adequately modern teaching practice.

Educational Textbook and Non-Print Media

It has become commonplace on the part of certain critics to downgrade the place of the textbook in the contemporary school situation. We are convinced, as publishers, that the advantages of the textbook continue to be impressive in terms of average per pupil cost, durability.

range and depth of coverage, portability, flexibility in its use and availability for random retrieval of information. However, one must face the fact that other educational media also possess unique advantages. The question then is this, "should the textbook publisher reorient his effort to include substantial investment in such items as audio-visual tape, cinematic films, film strips, etc?" Our conclusion is that while all of these media are valid for instruction, each is a product of sophisticated technology that is quite different from the technology that stands behind a book. Therefore, we have concluded that while Van Nostrand Reinhold Ltd. might market tapes, overhead projectuals and the like, these should be produced by persons or organizations skilled in their particular field rather than by persons whose technology lies in the development of books. Primarily such non-print materials would be produced in conjunction with existing or projected textbook-centred learning materials.

The nature of non-print materials is often such that one unit carrying a relatively high price tag will suffice for a school. Here one encounters the problem of a limited market potential inherent in the Canadian situation. For example, there are approximately two thousand secondary schools in Canada. If the potential of a particular item is one unit per school, one may be forced to budget development cost on the basis of only from two hundred to five hundred copies. With this size of market, indigenous materials are apt to be overpriced in relation to imported materials whose costs are projected

on a much larger base. In its brief life, Van Nostrand Reinhold Ltd. has already experienced the reality of these economic strictures. If such indigenous material is required to fulfill goals set by educators, a means must be developed to guarantee distribution in sufficient quantities to ensure a competitive price structure with imported material and some hope of profit for the producer. Here, it would seem, is a case where further study is needed to devise means to encourage the development of indigenous material. We have no recommendation in this connection.

Payment of Accounts in Educational Publishing

At every level of educational publishing, one of the great problems for the book publisher is the time that elapses between the delivery of goods and the payment of the invoice. This is particularly surprising since some of the most consistent delinquents operate under the auspices of provincial governments. Since there are few actual failures to pay among educational buyers, the matter has not become acute but it is a persistent and troublesome problem when accounts run to one hundred and twenty days or more before payment.

In recent years, with working capital at a premium and interest rates high, this additional cost of doing business can create an unnecessary hardship for book publishers.

Recommendation

We would recommend that:

12. Steps be taken to ensure that accounts incurred by Boards of Education and agencies of provincial governments be settled in a period of sixty days.

COLLEGE PUBLISHING

The college market, which in the terminology of publishers comprises all post-secondary institutions in Canada, is the most complex of any served by Van Nostrand Reinhold Ltd. Until about ten years ago there was comparatively little Canadian publishing at this level. Universality of knowledge in most subject disciplines meant that books from any source would be equally applicable in content if not in level and approach. Until recently, total enrollments even in popular courses did not constitute a sufficiently large market to make commercial publication viable. This is still true at third year level and beyond. These two factors combined with academic freedom of choice applied to text and reference books have given imported books a privileged place in the institutions of higher learning in Canada. This is the basis for ^{an} imbalance between domestic and imported college textbooks as reported in the survey conducted by Ernst & Ernst in which they found that only 13% of college textbooks originated from domestic sources.

Canadian college publishing has developed almost entirely in subjects in which national viewpoint and information are important; history, political science, economics, sociology, geography, education and Canadian literature. Thus increasing national consciousness has given rise to an increasing demand for Canadian books in these courses. So few Canadian books are available that the markets for these books have extended beyond the classroom to libraries and into the trade market.

We therefore see the phenomenon of dual purpose books serving both as college texts and as popular reading.

Continued publishing in the college market is threatened by several new factors despite the fact that the absolute size of the market continues to expand. These factors are:

1. Greatly increased lists of required and supplementary texts.
2. Increasing options in courses with consequent decline of registration.
3. Increasing numbers of faculty having U.S. citizenship.
4. Declining attractions for authors.

1. Larger Reading Lists. Teaching staff in most courses but especially in the humanities and social sciences tend toward assigning long lists of textbooks and supplementary reading books. While this supposedly broadens the students' exposure and knowledge, the students' interest and limited finances dictate that only a portion of any given class will purchase one or a few of these books. As a result, the revenue from publishers' sales and promotional expenses on a per title basis is reducing, while those expenses (including complimentary examination copies and desk copies) are rising. This applied equally to Canadian and imported books, and prices must therefore be expected to rise at a more rapid rate than the cost of production would indicate.

We feel that instructors and professors must take some

responsibility in this spiralling development, if only by making realistic assessments for campus bookstores of anticipated book sales to individual classes or courses and by encouraging students to purchase those books prescribed or recommended and consequently ordered.

2. Increasing options in courses. The number of optional courses open to students, following the steady decline of the traditional fixed prerequisite system makes accurate projection of enrollments in courses impossible and tends to reduce the enrollment in any given course. Where publishing is concerned, this situation makes the publishing decision more difficult and forces the publisher to "play it safe" by printing less than economical quantities. Future book publishing at second year levels and beyond may no longer be economical if the publisher has to depend on his own resources for development costs.

3. Faculty members with U.S.citizenship. In many cases, when one undertakes the publication of a college text it is hoped that the market can be enlarged by selling some copies in the United States. However, because of the increasing number of faculty members who are U.S. citizens, the "manufacturing clause" of the United States Copyright Act assumes considerable significance. Under the terms of "manufacturing clause" only 1500 copies, under interim copyright arrangement, can be exported to the United States if the author is a citizen of that country, or if he is, for example, a Canadian citizen residing in the United States. Recent import regulations promulgated

by U.S. Customs have increased the rigour with which this clause is enforced, and the prospect of loss of copyright at the end of the interim period makes the whole transaction unattractive.

The result of this situation is that the Canadian publisher is unwilling to pursue discussions leading to authorship with many Canadian college professors unless the whole project can be turned over to an American publisher. The alternative is to consider only those prospective books that would have a narrow appeal and little or no interest outside of Canada. This course of action only serves to strengthen the American professor's ties with his homeland and to weaken both Canadian publishing efforts and the Canadian academic community.

We have also noted with regret the strong tendency in faculties where a high percentage are non-Canadians, to limit or drop entirely the courses with Canadian content thereby reducing opportunities to sell books that might be published by Canadian publishers. The recent incident at McMaster University concerning the Political Science Department is typical of this kind of situation. The result of this action is that more imported books are used and books of Canadian origin are dropped. Other even more significant results undoubtedly accrue to the students and their attitudes. It is of major importance to ensure the continuing availability of faculty prepared to provide a Canadian viewpoint in those subjects where a knowledge of the special conditions pertaining in this country would foster improved understanding by the student. We believe that this would have a direct bearing on the Canadian content

in courses and curricula and that it would improve conditions of authorship and publishing in this country.

4. Declining attractions for authors. Given the rather limited absolute size of the Canadian college market and the factors mentioned above which effectively decrease the sales of individual titles with consequent effects on the publisher's return on investment (see Items 1 and 2 above) the publisher is not in a position to promise a college author an attractive income in royalties for his work. Yet, the preparation for and the writing of a book in the field of higher education requires a great deal of knowledge, research and time. Assistance is often needed for research and secretarial tasks. The geography of this country is such that to bring a team of authors together for a meeting can involve substantial expense. The publisher is often asked for a grant or a substantial advance against royalties but limited margins and potential return preclude this in many cases.

We feel that ways and means must be established to finance the time and assistance which authors require to write books. Such financial aid has been available from such organizations as The Humanities Research Council for advanced publications. We feel it is equally needed for higher level textbooks with small markets.

Van Nostrand Reinhold Ltd. plans to publish particularly in areas concerned with Canadian content and viewpoint but it is concerned about the current status and fluidity of the college market

from the publishing point of view. We find publishing decisions increasingly more difficult to make (based on the experience of staff members over a decade or more) primarily because of the developments outlined here.

Free Books

In the promotion of books to the educational community, it has been the custom of presenting complimentary examination copies to teaching staff for evaluation as possible texts for courses. Much as any individual publisher may regret this, the fact remains that this is the only way by which books will be given serious consideration.

A few years ago when a relatively small number of books were used and registrations in a specific course were larger, any complimentary copy theoretically had a chance, in the judgment of the publisher, of becoming the only book, or at least one of two or three, prescribed for compulsory study (meaning purchase by the student) for the recipient's course. The selection was made by the recipient or by a selection committee of which he was a member and the result to the fortunate publisher was an "adoption" or sale of a considerable quantity - a reasonable risk for potentially good return.

The pattern of large registration and limited selection of

texts still continues in certain subject areas but the large adoptions are gradually decreasing. Where they still occur, university departments often request free "desk copies" of an adopted textbook from the publisher. These are copies used by lecturers, tutors, markers and others who assist in the course. "Desk copies" often bring the ratio of free books to books sold to 1:15 or less, in addition to complimentary copies given to secure adoption initially. We submit that this practice should be scrutinized and provision made for the academic department to purchase desk copies required preferably from the campus book store. Obviously, it could be argued that it is the prerogative of the publisher to give or not to give free books. The fact is, however, that in the first instance free books must be provided if they are to be chosen as texts and an individual publisher, especially a smaller one, risks ostracism if he attempts minority action in opposition to the practice.

We feel that university and college administrators should be aware of the economics of this situation and that policies should be developed along lines that will prevent unfair demands being made on publishers. We think it is only reasonable that faculty be prepared to provide information regarding estimated enrollment and whether the book is to be considered as text, for reference or for a reading list. Forms for this purpose are already in use in some Ontario universities.

The influence on price of the cost of free copies is assumed

by the publisher as promotional expense and therefore built into the retail price of a book for which the student ultimately pays. This fact should be considered by those in a position to exercise some influence in changing current practices.

College Bookstores

The campus bookstores should be a vital part of any institution of higher education and of its students' lives. If such a bookstore has adequate, well-trained and experienced staff, is well run and strategically located, has sufficient space for display and storage of a wide range of the best books for its community, it can broaden the horizons of faculty and students and provide them with a valuable service. To do this, adequate financing is required, for the employment of suitable personnel, for the maintenance of adequate facilities, for inventory, and for the prompt payment of accounts (publishers' accounts receivable for college bookstores average in excess of sixty days).

The National Association of College Stores, to which most Canadian college bookstores belong, recommends a minimum requirement of 3 square feet per student. Most college bookstores now in Ontario are considerably below this minimum and only one or two come close to having the space, staff and services adequate for the students and faculty of their institutions. We would recommend that university and college administrators, and those who set and guide their budgets, be made aware of the proper place and full value of an adequate college

bookstore and that they be urged to provide for its development in the financial and physical planning of the academic community.

In the operation of a college bookstore, unsold books ordered at the request of faculty but not purchased by students are becoming a problem of monstrous proportions. Even if as is usual these books can be returned to the publisher for full or partial credit, the costs to the bookstore are a mounting burden. Purchase and subsequently return of three hundred thousand dollars worth of books was estimated by consultants to have cost one university in excess of forty thousand dollars. Part of the responsibility for this situation must rest with the faculty who in any of the following ways may distort the projection: unrealistic estimate of enrollments in courses, books are requested but students not asked to buy them, orders placed too late to receive books at the time the course begins, required list too lengthy and students buy only a few of them.

Some means of responsibility and restraint must somehow be developed in the book buying habits of faculty. The college bookstore should be allowed to exercise its best judgment in handling its ordering and inventory control if this situation is to be rectified or at least mitigated.

Library Purchases

For a college or university library, acquisition of books is a difficult and time consuming procedure. Including all aspects of locating details on publication, processing and cataloging many

librarians have discovered that it costs much more to "shelve" the book than to purchase it. It is logical, therefore, that a separate buying agency be used by all such libraries to perform in whole or in part the acquisition function. Most university libraries use commercial wholesalers and the Ontario Colleges of Applied Arts and Technology for the most part use the College Bibliocentre for this purpose.

We applaud those who conceived and set up the College Bibliocentre which has made considerable effort to meet with publishers and to discuss ideas, systems and problems but especially its stated policy of buying as far as possible through Canadian sources. University libraries, on the other hand, too often purchase large quantities of their new books directly through jobbers in the United States and Great Britain thereby using money received from public sources in Canada in ways that provide minimal benefit to the Canadian and specifically the Ontario economy. Benefit would be derived if expenditures for books were made through Canadian wholesalers, agents or publishers. The other side of this coin, of course, is that prices and service be comparable. Van Nostrand Reinhold Ltd. has attempted to establish good service and fair prices, but unless something like a trend toward local suppliers takes place, this effort is not likely to produce results.

It may be that the College Bibliocentre or a similar agency could provide services required by university libraries. Certainly, the added revenue to Canadian publishing companies of perhaps Ten Million

Dollars annually would help in a substantial way to benefit the program of Canadian publishing through the increased resources that would accrue.

Finally, the persistent and growing encouragement of photocopying without regard to the status of copyright must be mentioned. While we do not suggest that librarians or administrators permit or encourage photocopying of copyright material, copying machines are permitted space in prominent places and without adequate cautionary information being displayed, leading one to the belief that in fact illegitimate photocopying is condoned.

The sad fact is that the segment of publishing most likely to be hurt by widespread photocopying on the campus is the one that can least afford it, namely scholarly publishing. Recently, J. Myron Jacobstein, Law Librarian and Professor of Law at Stanford University School of Law made this point very clearly in a letter which was addressed to Morris L. Cohen, President of the American Association of Law Libraries. A portion of the letter, which was recently made public, commenting on the effects of photocopying follows:

"...This is not because I have great love for publishers, but I think the stand of the Library Association on photocopying is misdirected and my concern is that such a stand will hurt libraries much more than any prospective gain. As a librarian I am concerned with having the largest distribution of publications. It seems absolutely clear to me that scholarly publications can be severely hurt in economic terms by unfettered photocopying. I feel that one has to balance the advantages of photocopying to libraries in the interests of their patrons against the economic

disadvantages to publishers. One gains little, I think, in winning the fight for free photocopying by libraries if the net result is to force scholarly publishers out of business and leave scholarly libraries with very little to copy." *

We applaud the stand taken by the Department of Education of Ontario on this matter, referred to elsewhere in this brief, and we would hope that the Learned Societies and especially university and college librarians would speak out in future in the strongest possible terms on this subject.

We should make it clear that as publishers we do not oppose the use of the photocopying machine under conditions that provide fair treatment for authors and publishers. We subscribe fully to the work of the Canadian Copyright Institute which is actively pursuing the means by which photocopying can be undertaken in legitimate circumstances. We believe that encouragement and support should be given this organization so that modern technology can be employed without injury, or the very real danger that the incentive to write or to publish will be diminished.

Recommendations

We would recommend that:

1. Every possible encouragement should be given to the Canada Council

*The Kalends, Volume XLX, No. 1, January/February, 1971, Waverly Press Inc., Baltimore.

and to other organizations and foundations both public and private to set up stimulative grants and awards for authors who would undertake original writing in both textbook and scholarly areas of the kind that would provide some degree of fulfillment of the goals of the Canadian people for excellence in academic achievement. Such grants and awards should be of sufficient size to permit reasonable periods of freedom from routine duties. A precondition in certain instances or in certain areas might be tentative acceptance of a proposal for publication by a publisher which is engaged in Canadian publishing.

2. Teaching faculty at institutions of higher education should be made aware through standard informational channels during each academic year of their role and responsibilities in the assigning and ordering of required and supplementary books for their students. Quantities to be ordered should be determined in conjunction with the manager of the bookstore and modified in the light of his experience.
3. In the knowledge that excessive numbers of "free" copies in fact inflate the price of the book to the student, budgets should be set up by the university administration for the purchase of "desk copies" for instructors, or, alternatively, that the practice of requesting "desk copies" be terminated.
4. A study should be undertaken to determine the relationship between the apparent downgrading in number and content of

courses of a specific Canadian orientation in such areas as history, political science, economics and literature, and the shortage of faculty prepared to teach such courses. Corrective measures should be initiated to emphasize the importance of these courses and to ensure that a sufficient number of the faculty are available to teach them.

5. University and college governing bodies and administrators should be requested to ensure that adequate space and financing be provided for the sound operation of a college bookstore and to this end, wide circulation be given the specifications for college bookstores as prepared by the National Association of College Stores.
6. Every reasonable pressure should be brought to bear upon university and college libraries to ensure that in the acquisition of new books in either English or French language sources of supply be Canadian publishers or wholesalers who purchase from Canadian publishers, thereby ensuring that funds initially derived from public sources be used in a manner that will assist in providing Canadian employment and corporate health.
7. Governing bodies and administrators of universities and colleges should be asked to develop and publish guidelines for the use of photocopying machines which would preclude the unrestricted use of such machines for illegal reproduction of copyrighted materials, pending development of practices and procedures now under study

by the Canadian Copyright Institute.

TRADE PUBLISHING

While Van Nostrand Reinhold Ltd. is primarily interested in educational publishing, it also markets in Canada an extensive, though highly specialized list of trade books with a particular emphasis on applied arts, design and crafts. Since this list is one of the most extensive of its kind and since few books on these subjects are published in Canada, these imported books are welcomed by the persons interested in such activities as painting, ceramics, weaving etc. Several Canadian authors are included in the list and a trade catalogue is appended herewith for reference.

It is the intention of Van Nostrand Reinhold Ltd. to publish trade books in Canada. While we are primarily interested in the arts and crafts area, we will publish in any field where we feel a sufficient market can be projected and which by publication will make a genuine contribution to literature or information in this country.

Because Van Nostrand Reinhold Ltd. has at present only an embryonic interest in Canadian trade publishing because of its brief existence, the comments which follow may seem pretentious. They are, however, based on the close contact of senior members of the firm with the principal concerns of the industry.

We believe that creative Canadian writing of acceptable quality must be given adequate access to the means of publication.

We are even more concerned that such works sell in sufficient numbers to maintain the fiscal solvency of publishers undertaking this kind of task and to provide encouraging returns for the authors. We are deeply concerned that if financial aid is provided it be the kind that will strengthen the entire structure of book publishing. Clearly, authors until established are not likely to earn large sums as royalties and those seriously committed to written expression should be assisted particularly when they show promise, to encourage them to go on refining their art. Prizes and awards, such as the Governor General's Award, seem doomed to raise controversy in their annual choices but one should never contemplate abandoning them for that reason. Rather, the monetary value of the Governor General's Award should be greatly increased to a sum much larger than that of a typical Canada Council grant for travel and research, which is approximately the level of the Awards at present. We also believe that something much more impressive should be done to dramatize the presentation of awards to outstanding authors.

For the publisher of novels, poetry and criticism the problem is more complex. Outright grants to such a publisher would almost inevitably dull the edge of publishing decision and thus in time erode the quality of publishing. Loans, however underwritten, to publish works which may never sell in many cases simply delay the day of reckoning. For example, it was not a lack of credit that lay at the root of problems at The Ryerson Press. Ryerson received bank loans (for its entire operation) in excess of Two Million Dollars,

but in the end this sum of money only succeeded in delaying the terminal point by about four years. Access to capital for a creative publisher with adequate business management skills but with little to use for collateral may mean the difference between publishing and no publishing. With reasonable safeguards, which would protect the public (taxpayer) and prevent unfair competitive advantage, we feel that the making available of loans for creative publishing would not be inconsistent with the national interest.

The only valid long term answer to the advancement of Canadian trade publishing is through the enhancement of the market by means of specific major efforts. We recommend the following for consideration:

Recommendations

1. a. The Government of Ontario (or any other provincial government), could mount and finance travelling exhibits of Canadian books. These would be displayed in schools, libraries, or public buildings, especially in those many towns where adequate book selling facilities are not available.
- b. A permanent rotating display of books should be given a prominent spot in Ontario Place, the Ontario Science Centre, The Royal Ontario Museum, the Tourist Information Bureaux, and similar locations. The displays should be limited to books of Canadian origin and manufacture and they should be purchased out of public funds, and subsequently distributed to provincial

institutions other than schools, such as senior citizens' homes, hospitals, and reform institutions.

2. The Province of Ontario receives substantial support by virtue of the fact that all but a few English language publishers have their principal offices within its borders. Yet no agency, other than the Department of Education, has exhibited any marked interest in supporting book publishing until very recently. It would appear to us that the Department of Tourism should encourage the publication of regional guides, history or illustrated books, though nothing beyond advertising brochures and free items appear to have been produced to this date. The Ontario Council for the Arts could undertake a stimulative role in the field of publishing as it has done in the field of the performing arts (in much the same way as has the Department of Cultural Affairs in Quebec).
3. The Government of Canada could greatly improve the image of Canada by placing in its overseas offices rotating displays of new Canadian books as well as permanent reference libraries of Canadiana.
4. Each of the provinces, and the Federal Government, possess many effective channels for influencing public opinion - educational television, official publications, public relations or information agencies. These channels should be used to give prominence to Canadian published materials.

5. The Canadian Book Publishers' Council has recently produced a survey of review media in Canada and is currently considering way of improving the present situation. It is possible that a literary journal might be initiated and if so it will almost certainly require substantial aid from public sources during the first two or three years of its existence and perhaps longer. Book advertising budgets are simply not on a scale to provide sufficient funds through advertising to cope with the problems of distribution of such a journal in this country. We believe that such a journal would have a considerable potential as a cultural force in Canada and that it would be in the interest of the people at large as well as of the book publishing community, to ensure that it has financial backing.
6. In view of the fact that book sellers play a key role in marketing the eventual product of publishing, some effort should be made to improve the skills of individuals employed in the industry as is done in Europe. This could be accomplished by offering extension courses at universities or community colleges in retail management, small business operations, accounting and other aspects of business related specifically to book selling. Such assistance would ensure that book selling would be in the hands of professionals and hopefully it might encourage the founding of new outlets in communities not already served.
7. Mass market paperbacks are almost without exception imported and handled through foreign controlled jobbing organizations that are

completely separate from the Canadian publishing industry as we know it. Because retail outlets for paperbacks are almost entirely preempted by the few jobbers concerned, this form of book selling is unavailable to Canadian authors (except for books of popular appeal which might be placed through a literary agent in the United States). The nature of the monopoly should be studied by the Federal Government to establish whether or not in fact such distributors restrain trade. The cultural aspect should also be carefully studied and if other means prove unworkable, a Canadian content rule be applied which should be at least 15% for the first three years and higher thereafter. Even book clubs which are totally controlled in the United States have voluntarily achieved a balance of Canadian publications somewhat along these lines.

8. The efforts of the Canadian Copyright Institute to place photocopying on a fair and equitable as well as a legal basis should be encouraged and enabling legislation should be passed at the appropriate time. Little need be said here concerning the problem because the matter is well documented. Canadian authors have on many occasions found their works used in photocopied anthologies, or routinely photographed in the day to day operations of educational institutions.
9. Every encouragement should be given by publishers, governments and the book buying public to support Canadian book jobbers. The practice of "buying around" through jobbers who purchase supplies in the United States or Britain has a direct and disastrous effect on those firms whose funds for Canadian publishing are earned from the sale of

imported books. No other industry would tolerate the irregular channels through which books move when they circumvent the official Canadian representative. It is estimated that not less than Ten Million Dollars per annum and probably much more is lost to Canadian publisher representatives by this system. It is true that not all of these representatives are publishers of original material, but at least half and probably more are and to that extent Canadian publishing is the poorer.

Conclusion

In the foregoing submission, we have attempted to delineate the most urgent problems affecting the well-being of the Canadian publishing industry. We are acutely conscious of the fact that the recommendations we have made, even in total, do not offer adequate solutions to the current situation as it affects various segments of the industry. We have confidence that out of the deliberations of the Royal Commission will emerge a pattern for changes that should be undertaken without delay. Should further information be required of Van Nostrand Reinhold Ltd. to assist this end, we will be happy to do what we can to supply it.

BRIEF
to the
ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:
ONTARIO LIBRARY ASSOCIATION

APRIL 27, 1971

Books are reflections of the ideas, thoughts, life of a country. Only through an indigenous publishing industry can these be expressed. A publishing industry controlled outside Canada cannot and will not publish those pamphlets, books and materials of all kinds that express a particular Canadian viewpoint or reflect a kind of life that is unique to Canada. Only publishing firms with roots in Canadian soil will undertake the risks necessary to elicit the sometimes underlying talents that many of our writers possess. Our distinctive culture needs to be expressed through the contributions of Canadians working as authors, illustrators, publishers, graphic designers and typographers.

Even the ~~smallest~~ countries in the world have written expressions of their cultures. Canada must not lose the special values that its literary heritage provides; our writers should be encouraged, assisted and promoted. Outstanding authors such as Farley Mowat and Margaret Laurence might find publishers abroad but many worthwhile Canadian writers would not. It is even important to publish works of questionable worth since genius is not always recognized in its own time.

Librarians involved in the selection of materials are concerned with the quality of Canadiana. The quality of materials available will ultimately affect the development of the critical faculties of readers. Support then will be necessary for even the most efficiently run publishing houses because of the limited market in Canada. In 1969 the Government of Ontario had The Economic Atlas of Ontario published by the University of Toronto Press. It was chosen the "most beautiful book in the world" in competition with volumes from 27 countries. We want to be sure that a similar event may happen again.

According to the Ernst and Ernst report only about 5% of all books sold are authored, published and manufactured by Canadian controlled publishers in Canada. Of the types of books consumed in Canada about 50% are textbooks, 27% are trade books, and 23% are specialized books. Larger and larger discounts on book

prices for libraries of all kinds are placing Canadian publishers in a disadvantageous position. They cannot compete with large American conglomerates. Net pricing for libraries may bring down the price of books for the general public and so may encourage the buying and reading of books by a larger number of Canadians.

Books are not only commodities; they have intrinsic intellectual qualities that distinguish them from other saleable commodities. But books have to be read for these qualities to be found; they have to be read and discussed and criticized to fulfil their purpose. They differ both in kind and in use from other commodities. So the discussion of the Canadian book industry has more than an economic reality; it also reflects the cultural state of the nation. And there is a crisis in the Canadian publishing industry. It is an industry fundamental to our national development and therefore no more Canadian firms should be allowed to come under foreign control.

If the publishing industry is to receive support from the Federal and Provincial governments, and if the Canadian consumer is to be strongly urged to buy in Canada, it should follow that an increased measure of accountability must become evident on the part of the industry. It is imperative that better business practices be developed to insure that the Canadian market will be adequately served. Accountability to the development of Canadian culture and Canadian education must be accepted by the publishing industry and demonstrated through increased investment of capital and energy towards the publishing and promotion of Canadian materials.

The responsibility for the publishing industry is clearly a Federal responsibility.

Recommendations

The Provincial government should encourage the Federal government to:

- (1) establish long term, low interest rate loans to support the publishing industry in Canada. In turn the publishing industry should support

allied Canadian industries.

- (2) increase considerably the grants from the Canada Council to encourage Canadian authorship.
- (3) promote the expansion of a world-wide market of Canadian publishing through cultural, trade, and information commissions and to seek to alleviate practices restricting imports of Canadian books into other countries.
- (4) promote the founding with Canada Council grants of an independent national publication to review all Canadian media.
- (5) direct the National Library to produce and distribute a weekly listing of all Canadian media upon release.

In the Province of Ontario we recommend:

- (1) that public institutions as a condition of receipt of provincial funds be required to adopt formally a policy to buy through Canadian publisher/agents whenever practical and when Canadian publisher/agents are able to demonstrate their ability to meet the needs of Ontario libraries.
- (2) that the province support the development of Canadian owned media jobbers.
- (3) that the commission examine the proposal that libraries of the province accept the net price for books authored, published and manufactured in Canada rather than the discount price.
- (4) that the provincial government produce a weekly list of all provincial government publications.

BRIEF
to the
ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:
W. H. SMITH & SONS LIMITED

APRIL 27, 1971

ONTARIO ROYAL COMMISSION ON PUBLISHING

Report Submitted
by the booksellers

W. H. Smith and Son (Canada) Ltd.

SUMMARY

1. W. H. Smith and Son (Canada) Ltd. operates retail bookshops and therefore is chiefly concerned with trade publishing.
2. Canadian identity' is not usefully defined in terms of opposition to an American identity.
3. The publishing industries in Canada and the United States differ in the degree to which they can fully serve their home markets.
4. Canadian control of the publishing industry offers no real advantage to the Canadian reader.
5. The Canadian public will not be served by the imposition of quotas of Canadian material to be handled by booksellers.
6. Governments should efficiently promote the sale of their more popular publications in trade book shops, and should consider subsidizing their publication by private companies.
7. Governments should not subsidize the general operation of publishers in Canada. It would be preferable to subsidize particular books and publishing programmes.
8. Duty levied on imported books should be removed.
9. Governments should consider ways to assist in the promotion of Canadian books through tax concessions on advertising costs and establishment of competitive prizes.

W. H. Smith and Son (Canada) Ltd. operates a chain of fourteen retail bookshops in Ontario and Quebec. We do not publish books, but the nature of our business determines that we are deeply concerned about the health of the publishing industry in Canada. Our own welfare requires that there be successful and efficient publishers and book distributors in this country, since without these we could not get - or could not so easily get - the different books we need to serve the changing demands of the individual readers who patronize our shops. We are particularly concerned for trade publishing, since our shops serve primarily the general reading public, and not the purchasers of specialized technical and educational texts. Because of the geographical distribution of our shops, we are also primarily concerned with publications in the English language. The remarks in our brief are intended to be relevant therefore only to trade publishing in English.

Before presenting our observations, certain qualifications must be expressed to show clearly the framework within which our comments and suggestions are made.

This Royal Commission was established by the Government of Ontario to review the state of the publishing industry in this province: but since almost all English language Canadian publishing is centred in Ontario, observations of the provincial industry will also be applicable to national publishing production, and the effects of any action taken by the Government of Ontario on the recommendations

of the Commission will be felt across the whole country. We feel therefore that there should be federal participation in any policy decisions that would affect the Canadian publishing industry, and of course a large percentage of any monies invested in the industry, whether by subsidies, loans or grants, should be federally supplied. The Government of Ontario cannot wish that its citizens should bear the sum total of all costs involved in a programme the aims and consequences of which are to be of benefit to the readers of the whole country.

Such recent surveys as the Ernst & Ernst Report, and the CRTC's look at television, have drawn a lot of attention to the "Canadian" content of publishing and broadcasting. The continued and often unqualified use of the word "Canadian" would seem to indicate that there exists a cohesive national identity which can be clearly defined. This is simply not the case.

Canada is an extremely young country, and its citizens have come, often recently, from diverse cultures. It is not realistic to categorize us under one homogeneous label.

Neither is it realistic to hypothesize a national identity for Canada in order to demonstrate that it is quite different to that of the United States. It has been reported that a brief presented to this Commission asserted that the mass importing of U.S. texts represented "a staggering exposure to the ideas of another culture". However much, and for whatever reason, many people in Canada would like to think that they are quite alien to their southern neighbours it is an extremely impractical pose to adopt. We believe that the two

countries have in fact a great deal in common, and that many Canadians have interests and aspirations which are shared by Americans. When Canadians are urged to consider the great dangers which may come from having too many American books circulated in this country, we believe that they should temper their judgement with some consideration for the great benefit they enjoy in having the entire output of American writers so accessible. It is wrong to suppose, as some Canadians apparently do, that each American book in Canada displaces a Canadian book which would have been written and published had the American product stayed home.

The illusion has been fostered that the Canadian publishing industry should perform the same function vis a vis the people of Canada as the U.S. publishing industry performs for Americans, namely that it should aim to provide the Canadian readers with most of the books they read. Such an undertaking would, we believe, be impossible, unless Canadian chose to restrict quite drastically the range of their reading interests. Canada's population is roughly equal to that of Rumania or Argentina; its English speaking population is about one-fourteenth the size of that of the United States. Given such a small market, the industry must cope with limited print runs which increase the unit cost of production; given the enormous geographic area of Canada, the industry has the added disadvantage of difficult and costly distribution and promotion. Such a situation suggests that Canada will always be a large importer of books - at least until the population here is vastly enlarged - if Canadian readers are to be able to follow their many special interests in subjects on which

no book could be economically produced and distributed domestically. It also suggests that without special help, Canadian publishers are not likely to be able to satisfy more than a small fraction of the growing demand for inexpensive paperback editions.

We know that there are no statistics which set out the probable incidence of literary ability per million of population. We nonetheless believe that some consideration should be given to the likelihood that Canada, relative to the whole English speaking world, has few people who can actually write good books. It would therefore be a great mistake if quotas were to be imposed or financial incentives offered to induce the Canadian publishing industry to produce unrealistic quantities of Canadian books. This can only result in an increasing amount of mediocre and unsaleable literature being published, which certainly does not serve any cultural or economic purpose.

The last qualification to make should be that many current arguments about what should be done for the Canadian publishing industry tend to polarize either toward the application of comprehensive government control or in support of "laissez-faire"; whereas the answers surely lie somewhere in the middle ground between these two extreme viewpoints.

Although this commission was established "to examine all facts of the book publishing industry and to provide the government with the information it needs to decide what course of action might be followed", without reference to any particular events, it was, in part, precipitated by the sale of the Ryerson Press and the Gage textbook company to American-controlled interests.

Popular opinion seems to be that all foreign takeovers -

particularly of the media- are bad per se. Is this in fact so?

Is the takeover of Canadian companies by other private, albeit foreign, interests really that much worse than their "internal" takeover by the imposition of strict government controls?

The broader issue of the degree of foreign ownership of Canadian industry as a whole lies outside the scope of this brief. However, it must be remarked that the recent foreign inroads made on the Canadian publishing industry are quite possibly due to some extent to mismanagement and complacency in our domestic operations. And, if this is the case, can any amount of financial aid or arbitrarily imposed quotas suddenly generate more competent and imaginative businessmen?

Could it also be that certain operations within the limited domestic market have gradually become over-extended and are now finding a new and more realistic level? There are far too few popular Canadian books which can be published in large editions at low enough prices to maintain the industry on a scale which some people evidently think possible.

U. S. and other foreign companies are taking over or entering into joint ventures with ailing Canadian firms because they think they can do something to increase their profitability. They know that to do this they will have to take into account the local market. If these companies were simply trying to gain a foothold in the Canadian market for their own national products, it would be far cheaper and easier for them to either establish independent agencies or to get an already existing jobber to handle their product than to buy a large, and in a recent publicized case, bankrupt publisher of original Canadian material. It is therefore reasonable to suppose that foreign purchasers

of Canadian publishing houses will generally aim at improving, not suppressing, the Canadian publishing programmes of the firms they buy. Certainly it seems paranoid to consider them as agents of a conspiracy to deprive the country of books by Canadian authors. Past evidence indicates that the nationality of the owner does not necessarily have any significant bearing on their publishing programmes; all Canadian readers must be grateful, for example, for the work which the MacMillan Company of Canada and the Oxford University Press have carried out over many years of publishing and promoting Canadian writing.

The case for retaining total Canadian control of every operation within the industry seems based on emotional arguments and chauvinistic feelings rather than on the hard realities of the business of the writing, publishing and selling of books.

As a bookselling company, we are most concerned at the suggestion from some quarters of ordaining certain quotas of Canadian books to be handled or sold by retailers.

Whether it is the allocation of a specific area of shelving space, a certain percentage of the average inventory value, or whatever method is used to determine the quota, we think it will be harmful to booksellers in this country and to Canadian readers.

Just as publishers require a large capital investment to finance their inventory, so must booksellers also invest their funds in stock, and those with smaller resources could not afford to tie up capital in or devote too great a proportion of their shop and storage space to books which their customers do not ask for, but which the legislature does.

To require the retailer to invest part of his capital in stock which is superfluous to his customers' current demands would place him in exactly the same untenable position in which some of those publishing companies who have recently been taken over have found themselves. And in an effort to meet any such restrictions retailers with small capital resources would be forced to reduce whole categories of books that customers are demanding and replace them with other stock of which the sole merit of many would be their nationality.

The problems involved in determining such a quota are many; the first is simply one of definition.

How do you define what constitutes a Canadian book? Is it a book written by a Canadian citizen anywhere in the world, or could the author be anyone living within the geographic boundaries of Canada? Or must the author be a Canadian national resident in Canada? Does any book manufactured here qualify for inclusion? Or if it is published in this country would only those produced by Canadian controlled companies count or would those from foreign-controlled companies be eligible? Would any book written by anyone and published anywhere that dealt with a specifically Canadian topic satisfy the requirements? Or will it be a permutation of any number of these qualifications?

Let us take two actual examples.

The Colour of Canada, published by McClelland and Stewart at \$4.95, is a very reasonably priced pictorial essay describing this country. Its content is specifically Canadian and although it was first produced for the "Centennial" market, it still continues to sell well. Would the fact that this book was printed in Italy disqualify it from the definition of a "Canadian" book?

And what of the recent novel Epicenter. The story was written by Basil Jackson, a Toronto resident, and it is set right here in south-eastern Ontario. But after the manuscript was turned down by two or three publishers in Toronto, the author naturally had to market it elsewhere. The book is now published by W. W. Norton of New York and must be imported for sale in this country. Would this then not count as a Canadian book?

But if it were possible to agree on some definition of what constitutes a Canadian book, how would the allocation of such a quota be enforced? Surely the necessary bureaucratic system of control would be so costly as to negate any resulting increase in the profits from Canadian book sales.

And even if a definition was reached and a reasonably economic method of supervision could be devised, how would these allocations be determined? The Ernst and Ernst Report states that 25% of the books sold in this country in 1969 were Canadian published and manufactured, and that a further 10% of the books were "adapted books manufactured in Canada". In other words, 35% of the 222 million dollar market in books were adapted or written, manufactured and published right here in Canada. This seems a very creditable figure when the limitations of the market are taken into consideration.

Would the imposition of specified Canadian quotas, whether of books carried or books sold, really bring about a radical increase in this figure? Our company does not feel that it would. As we have said, in all likelihood it would only harm the booksellers, particularly the smaller or independent retailers; and it is on the healthy operation

of the bookshops of this country that the publishers depend to reach many Canadian readers.

Perhaps publications by provincial and federal governments are the books it is most easy to agree are Canadian. As we have noted above, we do not believe these books should be represented in Canadian general bookshops on a quota basis. We do believe, however, that many of them would find a ready sale in trade bookshops if they were adequately promoted, regularly available, and supplied at normal terms. For example, Canada- A Year of the Land must surely be one of the finest books ever produced about this country: it was not, however, at the time of its publication, introduced to the book trade by so much as a post card or a telephone call. Birds of Canada, a most popular book, particularly at this time of year, is currently out of print, and Native Trees of Canada is available only erratically. Many government publications are purchased by booksellers on a pre-paid basis, there are no extra discounts for bulk purchases, and returns of books which prove unsaleable are often difficult to arrange. Information Canada issues an annual catalogue which is available from them for \$1.50 but such is the lack of communication that this is not even sent out to the retail trade. The Ontario Government bookshop has no listing of its books whatsoever that is available to retailers or the public. We realize that it is necessary for the provincial and federal governments to operate bookshops of their own, since trade bookshops could not afford to stock the entire range of official publications, the interest for the more esoteric booklets and specialized reports being so slight, but we believe that there is a great deal governments could do (and with ease, since it falls within the range of

normal business practice) to make it not only possible but attractive for trade bookshops to extend the exposure of certain of their publications. Governments should alternatively consider whether those publications, such as Canada-A Year of the Land and Birds of Canada should not be originally published by commercial publishers under subsidy, since such a procedure would result in wider distribution of the books and would strengthen both the publishing and retailing arms of the Canadian book industry; it would also serve to limit the governments' role as publisher and bookseller to what is surely its essential democratic function, namely as issuer and depository of official reports.

What positive suggestions to assist trade book publishing can be made? Only a few days ago it was reported that the Government of Ontario is proposing to loan nearly a million dollars to McClelland and Stewart, and by entering into a joint venture with the publishers they hope to keep the company in business as a Canadian controlled operation. But for what specific purpose? What books will now be published and, just as importantly, sold, that would not have seen the light of day if the publishers had been taken over by American controlled interests? The books issued by McClelland and Stewart testify to their fine record in Canadian publishing, and we sincerely hope that the suggested measures will work out as intended. But what guarantee is there of success? Did the million dollars pumped back into the Ryerson Press by the United Church at the eleventh hour do anything to save that company? It seems that a joint venture between publisher and government has no more intrinsic merit than one involving a private American company such as the alliance between Gage Textbooks and Scott, Foresman and Company.

It would be preferable for direct financial support from governments to be in the form of subsidies to publishers and authors for certain books or specific publishing programmes. Many Canadian writers and their publishers do already receive some financial assistance for their work through grants and awards given by such bodies as the Canada Council. If it can be determined which books are in the educational, cultural, or economic interests of the country or this province then additional subsidy programmes can be developed to ensure that these books are made available to the public at a reasonable cost.

We wish to underline that government subsidies to publishers should be for specific books and should not be for the finance of the general programmes of companies that cannot hold their own in a competitive market.

The first course should ensure that the best writing in Canada, or about Canada, is published and promoted at prices which will allow the widest distribution to Canadian readers; whereas the second course is likely to indulge any present mismanagement and encourage the over-extension of mediocre publishing.

If subsidies are dispensed only for particular books or programmes, then they should be granted without regard for the nationality of the publisher's controlling interest. If the several foreign-owned publishers, which at present handsomely contribute to the output of Canadian material, were to be discriminated against then they would be discouraged from continuing their good work in this area; we believe their absence from this field would probably lower the standard of material made available to the Canadian reader.

We also believe that any committee responsible for the application of subsidies should consider with particular care what assistance could be given to publishers to make available low-priced paperback editions of popular Canadian writing. More and more paperbacks are being bought - softcover editions are the only kind of book that some people can afford- and we feel that Canadian books such as the recent works by Donald Creighton, Pierre Berton and Farley Mowat, books the merit of which has been shown by their reception in hardcover, should be made available as inexpensive editions priced on a par with other mass market paperbacks. This would be a particularly difficult undertaking for publishers in Canada to accomplish with their own present resources, since in this area more than any other they feel the full disadvantages of high production costs (because of the short run) and high distribution costs (because of the breadth of the area to be covered). Moreover, the small number of books which could be suitably distributed in this way makes it difficult to establish the sort of regular release programme on which wide distribution of mass market paperbacks has traditionally been based.

At present there exists a disincentive to purchase ~~the~~ certain books, namely the 10% duty that is imposed on many books, chiefly American, as they enter this country. This tax is levied on the supposition that it in some way supports the Canadian book industry. This is not so and we suggest that it should be removed. The funds raised by this tax are not re-invested in the industry, but go into the general revenues of the government. It does not positively assist the Canadian publishers. It simply makes American books more expensive, and so the only loser is the Canadian reader and purchaser. Why should

he be penalized?

We find no merit in the suggestion that governments should establish or subsidize a centralized distribution service for the books of publishers in Canada. It might well be to the advantage of the smaller companies to combine their distribution operations in a co-operative venture so that they might offer a better service and one which is compatible with that given by the best of the larger presses. But any attempt to centralize the general distribution of books in this country should be resisted. The quality of service presently offered by publishers varies widely. It is likely that the present bad service of some companies would be improved by a central distribution agency, but it is equally likely that the service of the publishers who are currently best in the field would worsen. To the extent that the costs of central distribution were underwritten by the governments, it would be economically difficult for the latter group of publishers- that is, those with the best service- to stand apart from or withdraw from the "official" distributing agency. To the extent that a central agency gained a monopoly on the distribution of books it would present dangers to publishers, booksellers, and all members of the reading public, since none of these would have recourse to other channels of distribution should the central agency discriminate against particular publishers, booksellers, or books. Although care must be taken to avoid the increased costs which follow undue fragmentation of the distribution network, the opposite extreme of completely centralized distribution holds greater peril still.

We believe that governments should carefully consider what

action can be taken to increase the sale of books in Canada through improved promotional activity. Book sales respond to advertising and publicity as any other consumer product does, and there is far too little of it in Canada. Canadian readers are spread thinly over a large area: there are few national newspapers and magazines which reach them, and the costs of advertising in a host of local papers is so high that few books published in Canada are advertised with sufficient frequency to impress themselves upon the consciousness of the public. Because there is so little book advertising, many newspapers devote little space to book reviews. Because of this, most Canadians do not even know of the existence of a large number of books published in this country, let alone whether these books would amuse, enlighten or inspire them. We believe that any action which informs Canadians of the existence of interesting books would increase the sales of those titles and strengthen the industry. Without taking sides in the issues raised by the publication of The Unholy Land, the fact remains that it sold very slowly when it was first published, but very quickly after it received wide publicity in the press and on radio and television. It seems evident that this large sale resulted primarily because many Canadians who otherwise would not have thought of buying a book at that time - any book - were informed that this book existed and that its viewpoint had become a subject of controversy. Publicity of the scale or kind given to The Unholy Land is not something which we can expect to occur with any frequency; nonetheless it points up how much Canadian book sales might benefit if more publicity were given to books in this country. We believe that governments could encourage the promotion of Canadian

books by allowing those publishers and retailers who did advertise them to claim 150% of the funds so disbursed as a tax-deductible expense. Such an allowance would be especially useful to Canadian publishers, since - unlike their American or British colleagues - they seldom have sales of subsidiary rights against which they can budget such expenses, and it would surely encourage them to undertake promotional campaigns larger in scope than are presently possible.

When considering the different methods of granting financial aid to the book industry, we suggest that a fund might be established that would offer worthwhile annual prizes on a competitive basis with a generous allowance made for their promotion. This would in some measure act as an incentive to writers and publishers and the eventual winners, of course, would benefit in terms of hard cash; but their most important function would be to generate publicity and interest in Canadian books and writers in general.

Although it is true that we do already have the Governor-General's Awards, the promotion of these prizes to the book trade and to the public is so slight that few Canadians are aware of them; certainly there is no literary competition in Canada that excites interest and ultimately book sales on the same scale as the Prix Goncourt and the Prix Femina in France, or the Pulitzer Prize, or even the National Book Awards in the United States. Such a prize fund should not require a constant inflow of public money since after its initial establishment the fund would be self-supporting.

We hope that the publishing industry in this country will prosper by recognizing the talents of Canadian writers and by presenting these

according to the demands of Canadian readers, and not by artificially inflating itself, particularly at public expense, to produce Canadian books indiscriminately. It must be remembered that the publishing industry is a medium; at ^{its} best it serves as the channel between writer and reader and it is their interests which must ultimately dictate any actions to be recommended by this Commission.

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

MR. ALAN HEISEY

APRIL 27, 1971

BRIEF FROM ALAN HEISEY

In a very important way book publishing is the most lasting and significant of the mass media of Canada. I am employed in the mass media and as a student of their importance to Canadian life I am anxious that book publishing avoid the self-damaging and unjustifiable protection which most of the other mass media have been granted in the interests of ensuring that they present a "truly Canadian" point of view as one federal member of parliament described it.

I also think that there is a need for political action to put the book printers and publishers of Canada on an equitable competitive basis vis-a-vis American copy right laws and my second suggestion will address itself to that point.

SUGGESTION ONE: The fostering of a competitive, internationalist outlook in the Canadian Book Publishing Industry

The so-called "nationalist" mood of the country is quick to claim credit, correctionly I suggest, for the protection which successive Canadian governments of the nineteen-sixties have afforded to Canadian investors in newspaper, magazine, broadcasting, cable and other media.

The justification is always the same - that the legislation is "pro-Canadian", and not anti-anybody. But the facts are that by legislative action approved by the

bulk of the political, cultural and academic elites of the country, we have made our country's mass media "off limits" to new media services, new competition, new perspectives, new employment opportunities if they are to be offered us by non-residents, aliens, foreigners, non-Canadians, or any of the other numerous designations our popular press has come to apply to them so easily.

I suggest that this legislation, while trumpeted as "nationalist", is, in fact, protectionist in the extreme. And I also suggest that the bulk of our media have come to accept this protection as nothing less than their natural right.

Thus we have decided as a nation that if the choice is between a new newspaper, or perhaps a long-established but failing one, being owned by foreigners, or not being published at all, we have legislated such new foreign-owned media shall not exist in Canada at all. The rationale is accepted unhesitatingly by all those set in authority over us, but its implications are so devastating for our national spirit that they should be rigorously re-examined to ensure that the benefits are worth the cost.

The assumption is that a foreigner might publish views within Canada which did not serve the national interest. Further, that these views might come to prevail upon the Canadian public because of

the very power to influence which the media so obviously do have. It is further assumed that the Canadian people must be protected by their legislators from these communications risks by effectively excluding all substantive foreign investment in the Canadian communications industry within Canada.

I submit that this very protection has made our Canadian media protectionist, introspective and unconfident. I submit that these extensions of Canadian man are thereby less effective than they ought to be in serving our larger national interests. And I urge you, gentlemen commissioners, to take no action which could add to this very, very unhealthy weakness in our national fabric.

You may reasonably be asking for evidence of the exuding protectionism which I find in too many of our mass media. They all relate to national policy options which arise when questions of the extension of additional protection to Canadian investors are being discussed.

Thus, for example, the three Toronto daily newspapers were uniform in their hysteria about the takeover of Ryerson Press by a foreign publishing company. While they did not agree in measures that should be taken to prevent it, they uniformly doubted the integrity of the contribution which a foreigner could make in running the Ryerson Press.

Another example. The CRTC passed regulations recently which are requiring the remission back to other countries of more than \$100 million which had been invested in Canada in previous years. The reason is that these investments had made Canadian companies "foreign" ownership higher than an approved, low level set by the CRTC.

The only crime of which these foreign investors had been found guilty was being "foreign". And not one single owner of any other mass media in the country protested this extravagant rejection of wealth, because they have come so easily to accept "Canadian-ness" as desirable, and "foreign-ness" as less than desirable.

Thus there is in the mass media of the country no regular attention to the increasing antarky and more worrisome still, the assumption of some mythical form of cultural self -sufficiency, which is being bred into our school children by an older generation which, apparently, feels unanimously incapable of grappling and prospering with the unchecked genius and imbecility in turn, of the media of other lands.

To an unequalled extent our book publishing industry draws freely on the resources of the world. As such it is an outpost in a half continent which has drawn back in the last decade from unrestricted media inter-change.

So this first recommendation, gentlemen, is to do nothing, which could in any way restrict the flow of this invaluable world medium of communication, from flowing into, or out of, our country.

SUGGESTION TWO: Removal of unwarranted protection from American book publishers competing in the Canadian Market

The following suggestion is based on an imperfect understanding of Canadian and American copyright laws and so may be in error on a fundamental point or two. Regretably, I simply do not have the time to check out the details involved.

It is my understanding that the U.S.A. does not subscribe to the international convention on copyrights which the majority of other countries do honour including Canada. It is also my understanding that American copyright law means that a Canadian author of a Canadian produced book loses American copyright protection as soon as 2 or 3,000 copies of his book have been sold in the United States, unless those copies are printed and bound in the U.S.

I suggest that we have nothing less than patsies in our negotiations with the U.S. to let such a unilateral advantage accrue to the American publishing industry, at the expense, at least in part, of our Canadian book printing and publishing industry.

(It seems to me that economies of scale suggest that the best interests of book publishing and of consumers in all countries would be best served by a uniform code of copyright between countries, and no duties or taxes on the importation of books.)

I suggest that we should seriously consider the desirability of unilaterally applying American copyright legislation on American produced books sold in Canada, with a correspondingly lower quote of books before loss of copyright to reflect the significantly lower Canadian standard of living, and much smaller population.

This would surely make economic the printing and publishing in Canada of many books which are now imported from the United States. Its long term objective should be clearly understood to be the encouragement of production in North American scales in Canada of those few books which we may reasonably expect to sell substantially in the U.S. and it gains for the Canadian industry and consumer only those benefits which the U.S. chooses to exercise for its own. In the North American reality, with our need to act quietly but determinedly to assure our best long-term interest, this unilateral act might be salutary.

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

ORCHARD PARK PUBLIC SCHOOL

APRIL 27, 1971

BRIEF TO THE ROYAL COMMISSION ON BOOK PUBLISHING

This brief on the book publishing industry in Canada is being submitted on behalf of twenty-five grade eight students at Orchard Park Public School, London. These students are of an approximate age of thirteen or fourteen years. This brief constitutes a summary of their research findings and their essays written on the topic of book publishing.

This group of students is concerned with the large number of textbooks and research materials published by American or American controlled publishing firms. Also considered by the group is the large number of non-Canadian books in the average school or home library. Another opinion is expressed on the role of the government in the publishing industry.

In support of the students' concern about the large number of foreign textbooks and research materials I wish to present the following findings.

1) Survey of textbooks used in grade eight

Total number of texts 8

Number of these texts published

by American-controlled companies 7

2) Survey of research books in the School Library, restricted to the Social Sciences

Total number of books in collection 285

Total number in survey group 28*

	U.S.A.	Can.	other
number of books printed in	16	10	2

number of books published by

companies controlled by	14	12	2
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Total number of books in survey group

above with all-Canadian context			15
---------------------------------	--	--	----

	U.S.A.	Can.	other
number of books published by			
companies controlled by	10	5	-

* on the basis of every tenth book on the shelf

It is this numerical evidence that leads the students to suggest that the publishing of textbooks and research materials should be in the hands of Canadian controlled companies. Several students brought to my attention the fact that books in this category, available to the students, contain exercises and information based on American situations. Following is one example.

"Let us learn the story of our flag....

Color the stars silver or white

Color the stripes red and white..."

Many students, upon checking at home, find that many of the books in their libraries have been published by non-Canadian companies. What is most disturbing is the fact that even Canadian authors are often forced to publish outside of Canada.

Still other students express an opinion on the role of the government in the publishing industry. The strongest argument is for the control of Canadian-content textbooks by such a government involvement. They also feel that a financially hardpressed Canadian publishing industry might be helped through government funds in the form of loans or gifts.

In closing I would like to simply mention other reasons given by the students. The first one is of special significance.

"Only Canadian publishers can properly serve our bi-cultural society."

"Canadian authors deserve Canadian publishers."

"Most magazines originate in the United States and subject us to foreign ideas and thoughts."

It might be safely concluded then from the foregoing that this group urges and supports any move to bring back into Canadian control and ownership the publishing companies lost in recent years to foreign control.

Respectfully submitted,

H. R. Spring

H. R. Spring, Grade 8 Teacher

BRIEF
to the
ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:
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CANADIAN PUBLISHING AND CULTURAL PRIORITIES:

A Brief Presented to the

Ontario Royal Commission on Book Publishing

By

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Contents

1. The Multinational Corporation and Canadian Publishing
2. The Need for Subsidies and Capital
3. Sales Promotion
4. Scholarly Publishing
5. Conclusion

Appendix: List of Recommendations
Acknowledgements

The Multinational Corporation
and Canadian Publishing

Nearly everyone admits that there is a crisis in the Canadian publishing industry but after that statement the unanimity ends. Some see the matter as a strictly financial question of subsidizing some relatively inefficient small Canadian operations, which under the laissez-faire laws of business deserve to go under. Other Canadians including myself believe that far more than a few family businesses is involved in this issue. For without a distinct national publishing industry there appears little hope for a vigorous and separate Canadian culture.

Some of our leading politicians have emphasized that American ownership of the Canadian publishing industry does not mean American control over the content of Canadian books. My own experience has been that this assumption in many cases is false. The final editorial decisions for some Canadian publishing houses are taken south of the border in American headquarters by men uninterested and unconcerned with the particular culture or needs of this country. As publishing becomes dominated more and more by multinational corporations it is inevitable that American business criteria will be applied to judge the publications of all subsidiaries. There is nothing malicious here or particularly directed against Canada alone. It is inherent in the international corporate structure of today which has weakened the effectiveness of our national political institutions and policies. These business techniques create

severe problems for any distinctiveness of Canadian approach and have even influenced the content of Canadian books.

Another historian and myself were commissioned to produce a volume on Canadian history by the local subsidiary of a large American publishing concern. We produced the manuscript and the subsidiary accepted it for publication after estimating the Canadian market for such a volume and getting independent scholarly appraisal of the quality of the manuscript. The manuscript was then sent south to the American head office for what we were led to believe was the automatic approval of the parent authority. There it stalled for an indefinite period without explanation. As the work contained controversial material on Canadian-American Relations, one can assume that the American academic editors were displeased and may have wished to stop publication. We were never given serious explanations for the actions of the head office. Editorial decisions on Canadian materials should be judged by Canadian editors not by individuals without knowledge or even sympathy for Canada.

This country must be prepared to declare publishing a strategic area of the economy where no further American takeovers will be allowed. In addition those American publishing houses with wholly-owned Canadian subsidiaries must commence a program of "Canadianization" so that within ten years a majority of the Board of Directors and 51% of voting stock are in Canadian hands. Ownership may remain partially or substantially foreign but control must be effectively Canadian. Especially

in the area of manuscript selection and revision, the work must be done by Canadians. It is essential that the subsidiaries have this autonomy of operation if the legitimate cultural goals are to be achieved in this country.

Although American publishers have often introduced new techniques, greater efficiency, and aggressive salesmanship into Canada, they have also brought with them American assumptions and values. For instance in political science they are inclined to consider works in areas such as systems analysis, taking American patterns and applying them directly to Canada irrespective of the subtle differences between the political culture of the two countries. In some cases even the chapter headings have been drawn from American texts. If young Canadians are going to view their own society and institutions through such tinted glasses, the Canadian experience will lose its meaning and its distinctiveness.

Foreign produced books are another problem area. Canada imports nearly twice as many books as she produces herself. The cultural implications of this situation are staggering when it is realized that 80% of the imports come from one source.

Estimated 1969 Canadian Book Imports
by Country of Origin¹

<u>Country of Origin</u>	<u>Publishers' Sales Value</u>	
	<u>(Million \$)</u>	<u>%</u>
U.S.A.	115.0	80
France	12.0	8
United Kingdom	10.0	7
Other French language suppliers - principally Belgium and Switzer- land	3.0	2
Other countries supplying linguistic books - principally Italy, Germany, Holland	3.0	2
Other English language book suppliers (includes reprints)	1.8	1
	<u>144.8</u>	<u>100</u>

Many of these imports are school and university textbooks. With such an overwhelming position for American views and opinion, it is surprising we retain an independent perspective. This situation will remain as long as Canadian publishers are economically weak and Canadian writers have difficulty publishing their works. We must combat this situation not by tariffs on books but by promoting a program to develop a vigorous publishing industry in this country.

¹ p. 23 Ernst and Ernst, The Book Publishing and Manufacturing Industry in Canada, Ottawa, Dept. of Industry, Trade and Commerce, 1970

Subsidization

More direct financial aid to writers, poets, and academics is needed. Due to the size of the Canadian market, the return is limited for both author and publisher. Especially for academic studies there are often years of expensive work in research and writing prior to publication. In many cases royalties may not even cover expenses. The existing aid channels of the Canada Council and other bodies have limited funds at their disposal and often tend to be dominated by men who are not broadly representative of the country as a whole. Some of our younger talents and imaginative writers have been refused help. We must encourage their talents. Too many of the able and imaginative young minds have been alienated by Canadian society including its culture and its intellectual life. An independent body free of political pressure must be established to encourage and revitalize these activities through grants to authors. Here Ontario could play a vital role for the future development of Canada.

Even more desperate is the economic plight of the Canadian publisher which thanks to the Gage and Ryerson cases is well known. They suffer from a shortage of working capital. If they go to the banks to borrow the high interest rates then boost the costs of production. These higher production costs then force up the selling price of the book which in turn curtails potential sales. We have a number of exciting young publishing houses who have not established credit facilities and even McClelland and Stewart has difficulty borrowing at

reasonable rates. The solution to this problem must be found in long term, low interest, capital loans to Canadian publishers. A portion of these loans could be forgivable if the company proved efficient in its marketing and its management. This principle is already accepted by the Ontario government in its industrial incentive program. A special branch of the Ontario Development Corporation could be established to administer these loans and it would be hoped that they would be matched by similar grants from Ottawa. If the province of Quebec agreed to a similar program this idea could spread right across the country. The Ontario Government should act immediately for the needs of these companies are desperate.

But the problems for Canadian publishing companies do not end with the publishing of a book. They are currently suffering from lost potential sales. I never cease to be amazed that so few Canadian paperbacks get wide public distribution. Some of these difficulties result from the size of some Canadian paperbacks which obviously do not fit into the narrow metal display racks. But many Canadian series of fiction and non-fiction do fit. I get very annoyed that the distribution companies seem to exclude deliberately Canadian works in favour of the cheap American "skin" books. If these companies refuse to carry local topics then the Canadian Government should license distribution and impose content rules on them just as they have with recorded music played on radio. The reading habits of this country are just as significant as their listening habits.

Sales Promotion

As one who buys many Canadian books a year I am often puzzled by how difficult it is to keep track of just what is published in this country. Most of the Canadian publishing houses have small advertising budgets and book reviews are limited in number and scope. I miss many books published in Quebec; probably maritimers miss many books produced in Ontario. I have gone to a number of scholarly meetings in the United States where Canadian studies were discussed. Many American professors teaching courses involving Canada have complained that they cannot find out what is being published in Canada and if they find out they have difficulty ordering these books. I found similar difficulties in England when I lived there for three years. Thousands and thousands of book sales are lost each year because of the lack of this information and the difficulties in marketing. Individually the small Canadian firms cannot afford any extensive program. But government co-ordination could be quite effective. I would propose that the federal government through Information Canada issue a monthly union catalogue of all works published in Canada. This magazine would include listings by author, by title, and by subject with a one sentence summary of work, place of publication, publisher and price. Such information could be reproduced inexpensively and sent to libraries, bookstores, and scholars throughout the English and French speaking world. Secondly marketing of Canadian books could be promoted through facilities of the federal Department of Industry, Trade and Commerce.

Book displays could be arranged for important gatherings of potential purchasers in the United States, United Kingdom and France. This could increase considerably the export sales of Canadian publications for the institutional purchasing by U.S. universities alone is massive.

A further need in Canadian publishing is for a national book review newspaper or supplement - something on the lines of the New York Review of Books or the Times Literary Supplement. If Canada possessed such a journal it would provoke controversy and interest across the country and provide a single medium for book advertising. Initially it would require government subsidies but within several years it could be self-supporting. Academic quarterlies cannot cover the number of volumes produced and the popular press thus far has never taken reviews very seriously.

Scholarly Publishing

Scholarly publishing is a crucial and particularly sensitive area of Canadian culture and education. The University of Toronto Press, the one major university press in Canada, has achieved a high reputation for scholarship and editorial competence which is justly deserved. There are several more struggling university presses with insufficient capital resources and marketing organizations. I would strongly recommend the setting up of a Universities of Ontario Press

with central presses, and a marketing agency but utilizing contributions from various universities across the province which individually could not afford the capital costs.

Under such a cooperative arrangement Ontario could have one of the most important university presses in the world which would strengthen the universities and increase the materials published in Canadian studies as well as other fields. A number of my colleagues at Trent University warmly support this proposal which I believe is dealt with very fully in the brief presented by the University of Toronto Press. We particularly like the idea that the selection of the manuscripts would be done at the local university while all printing and distribution would be from the central offices.

Conclusion

Due to the evolution of the multinational corporation in the 20th century, new and increased challenges face Canada and her cultural survival. Traditional attitudes and approaches to these problems will continue to promote our cultural suicide. New means of encouragement and even a new role for government grants in the arts and academic fields are essential. But in the final analysis only greater public support from Canadians in general will ensure this survival. Artists and writers must gain a wider public acceptance if they are to deserve extensive public funds. With a steadily widening segment of the Ontario community achieving high levels of formal education, there is

a tremendous pool of potential interest. If this group finds Canadian poetry, fiction, and analytical writing exciting they will ensure its success. Canadian writers deserve the chance to reach out to this audience. Some of us believe that without such a revitalized culture, even the continued political existence of Canada itself is in doubt.

Robert Page
Peterborough, April, 1971

Recommendations

1. No further foreign takeovers of Canadian publishing firms.
2. Within one decade a majority voice (voting stock and board of directors) in the running of American subsidiaries now operating in Canada.
3. Direct subsidies from the provincial government for creative and scholarly writing.
4. Longterm, low interest capital provided by the Ontario government to Canadian publishers. These could be partially forgivable if firm proved its efficiency.
5. Government sponsored monthly union catalogue of all books published in Canada.
6. Export promotion to coordinate foreign sales of Canadian books.
7. Government support to found a national journal of reviews (such as Times Literary Supplement).
8. Universities of Ontario Press for scholarly publications.

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BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

PRENTICE-HALL OF CANADA LIMITED

APRIL 27, 1971

BRIEF TO
THE ONTARIO ROYAL COMMISSION ON BOOK PUBLISHING
FROM
PRENTICE-HALL OF CANADA LTD.

TABLE OF CONTENTS

SECTION I

GENERAL COMMENTS ON THE BOOK PUBLISHING INDUSTRY AS RELATED
TO THE TERMS OF REFERENCE OF THE COMMISSION.

A.	The Publishing Industry in Ontario and Throughout Canada With Respect to its Position Within the Business Community.....	1
	I Risk factors unique to the publishing industry.....	1
	II The publisher as a contributor to the economy.....	3
B.	The Functions of the Publishing Industry in Terms of its Contribution to the Cultural Life and Education of the People of the Province of Ontario.....	8
C.	The Economic, Cultural, Social or Other Consequences for the People of Ontario and of Canada of the Substantial Ownership or Control of Publishing Firms by Foreign or Foreign-owned or Foreign-Controlled Corporations or by Non-Canadians.....	8
	I Economic.....	8
	(a) Domestic.....	8
	(b) International.....	9
	II Cultural and Social.....	10
D.	Summary and Recommendations.....	12

SECTION II

THE NATURE AND SCOPE OF OPERATIONS OF PRENTICE-HALL OF CANADA LTD.

A. Scope of Operation	14
B. Company Management.....	15
C. Relationship of Canadian Publishing Program to Books	
Imported for Resale in Canada	15
1. Educational.....	16
2. College	18
3. Trade	19
D. French Language Publications.....	19
E. Relationship of Prentice-Hall of Canada Ltd. to the Canadian	
Printing and Publishing Industry.....	20
F. Summary.....	20

Appendix A: List of Books by Canadian authors published
in Canada by Prentice-Hall of Canada Ltd.

Appendix B: List of resident Canadian Authors of college
Texts whose manuscripts have been published
for the international market by Prentice-Hall
Inc., through the auspices of Prentice-Hall of
Canada Ltd. as of April 1971.

SECTION I

GENERAL COMMENTS ON THE BOOK PUBLISHING INDUSTRY AS RELATED TO THE TERMS OF REFERENCE OF THE COMMISSION

A. THE PUBLISHING INDUSTRY IN ONTARIO AND THROUGHOUT CANADA WITH RESPECT TO ITS POSITION WITHIN THE BUSINESS COMMUNITY

Most of the English language book publishing industry in Canada is centred in and around Toronto, Ontario. This is partly due to the convenience of location to printers and suppliers, and is also a natural development because approximately 50% of the market for English language books in Canada is found in the Province of Ontario.

Although most business enterprises are concerned with the investment of risk capital with the goal of a profitable return, there are unique factors related to the book publishing industry which accentuate the risk factor and limit the potential profit compared to other industries.

I Risk factors unique to the publishing industry

1. Publishers must anticipate curriculum trends (re textbooks) and public interest (re general books).

Even with the most intelligent planning, through no fault of its own, a publishing house can soon decline or go out of business if it possesses a warehouse full of books which no one wants to buy. This can happen due to curriculum changes which make a textbook obsolete, or when the public fails to generate or loses interest in a general book.

A 1935 model car or refrigerator, if maintained, can still perform a useful function. This is not usually true of books (classic works excepted). A 1935 text is usually no more than a curiosity. The cliché, "not worth the paper it's printed on" truly applies. The car or appliance dealer can mark down his obsolescent, but still functional, wares to move them at a minimum profit, or can often retrieve his basic costs. For the publisher to move his unwanted stock of books, however, it is necessary to sell them for a few cents each, far below the manufacturing cost. Sometimes it is less expensive to destroy them.

2. Publishers must accept returns

To obtain the co-operation of booksellers, publishers traditionally guarantee to accept unsold books, for credit, if in resaleable condition. This compounds the risk factor, and this situation is not usually true of other industries.

3. Profit margins are low compared to most industries

Provincial departments of education always consider price in approving new texts, and often establish price ceilings, which are not always realistic in terms of the costs involved. To provide the books, the publisher must often extend the size of his printings to dangerously high quantities to reduce the unit cost, in the expectation that he will regain his costs and acquire a profit on future re-orders. If he is wrong in his predictions, even an initial large quantity order can result in a financial loss.

Because a significant part of overall general book sales can be accounted for as "impulse sales", seldom may a publisher blithely price his book at a level which will provide a comfortable margin. An individual work must compete with thousands of others for the book-buyer's favor. Price is a major factor. More often than not, the general book publisher tends to price his book conservatively on the first printing with the hope that public acceptance will cause an early reprint, at which time unit margins are considerably increased as a large part of one-time production costs, such as composition, plate-making, art-work, etc., have been absorbed in the first printing. Should the title in question not arrive at a successful second printing, then its publication is probably less than a successful economic venture.

These factors, unique to the publishing industry, are not pointed out with the intention of implying that publishers are a thread-bare, deprived lot who constantly teeter on the brink of financial ruin. They are factors, however, which, if not carefully controlled, can impair the economic health of any publishing enterprise.

II The publisher as a contributor to the economy

In spite of reports in the media that the publishing industry in Canada is in an unhealthy state, it should be pointed out that the market for books in this country has grown considerably in the last two decades, and the number of books published for that market has increased proportionately. There have been changes in the way books are used, however, (particularly in education) and those publishers who have not adapted to change, or who have allowed the factors outlined above to get out of hand, have suffered.

For economic and other practical reasons, publishers usually do not invest in their own printing equipment. Scores of Ontario firms, involving paper manufacturers, printers, binders, commercial artists, photographers, engravers, and others, compete to supply the needs of publishers who are producing Canadian books. Thousands of people are gainfully employed in industries related to publishing.

The economy also benefits from royalties paid to Canadian authors.

B. THE FUNCTIONS OF THE PUBLISHING INDUSTRY IN TERMS OF ITS CONTRIBUTION TO THE CULTURAL LIFE AND EDUCATION OF THE PEOPLE OF THE PROVINCE OF ONTARIO

As a medium of communication, the book publishing industry in Canada is concerned with making printed information available to all Canadians:

- 1) on all subjects, and from throughout the world (only a small portion of English language books are written by Canadians)
- 2) on topics of special interest to Canadian readers.

In addition, it has the responsibility of distributing, to other parts of the world, books written and published in Canada.

To suggest that books from other countries be denied to Canadians would be unthinkable, in terms of individual freedom and the intellectual development of Canadians.

In assessing the contribution of the industry in general, or of individual publishing companies, to the cultural life and education of the people of Ontario, recognition must be given to the complexities, diversities, and specializations within the industry.

Book publishers generally operate in one or more of three main areas:

1. Elementary and high school text publishing
2. College (post-secondary) text publishing
3. Trade publishing (books designed for the general reader)

It is rare indeed for any publisher to attempt to give extensive coverage to all three areas. Publishers, as other businessmen, tend to be specialists: some publishers restrict themselves to the publication of texts, some publish only trade or general interest books.

Even within the three defined categories, it is just as important for the publisher and his economic well-being to define those areas in which he does not wish to publish as it is to define those where he wishes to concentrate his efforts.

Accordingly, publishers who have set as their goals the servicing of the elementary and high school markets, for example, do not always compete with each other. One publisher may concentrate on science and math, and another on modern languages and the social sciences. The same situation applies to college text publishing.

The same diversity exists among publishers who are publishing for the general reader. Some may concentrate on non-fiction: political biographies, sports and hobby books, while others may focus on fiction, poetry, etc.

The decisions to operate in one or more defined areas are made by owners and managers, and depend on their analyses of their abilities to efficiently service those areas. Experience, staff qualifications, market needs, competition, availability of capital, economic, moral and social considerations, influence these decisions.

To maintain that all publishers should be primarily concerned with social and cultural factors in their publishing programs is unrealistic, unless the economic realities of publishing as a business enterprise are also included. This is true of publishers everywhere, not only in Canada.

Any responsible and dedicated publisher will take great pride in the publication of a work that is an intellectual contribution, even though it has a limited audience. However, to expect the publisher to subsidize the intellectual life of the country by publication of such material on a large scale, without hope of financial return, is analagous to asking the Ford Motor Co. to donate ambulances to all institutions who can use them. Both situations represent worthy causes. Both situations, if action is demanded by the public, require financial support from the public.

The temptation to set aside the economic realities of the business and to pursue cultural and social objectives at the expense of these realities would soon have a detrimental effect on a publisher's operations. A responsible publishing house has, in addition to its social and cultural obligations, a responsibility to its authors, suppliers, employees, and owners or shareholders. Happy indeed is the firm who can successfully fulfill its obligations to both its aesthetic and economic responsibilities, in the publication of a specific book!

The publisher who services the educational requirements of the people of Ontario does so in accordance with standards set by the Department of Education. He makes his contribution by synthesizing, developing, expanding and applying concepts of education given to him by the Department. He does so in a competitive market, which ensures that he will publish the best possible product if it is to succeed.

Sometimes he may offer a product which originated in another country. It is the prerogative of the Department or other regional administrations to accept such material in the interests of education, or to specify content that can only be provided by Canadian authors with a knowledge of the requirements. The latter is true, of course, in Canadian history, geography, or other courses with specific Canadian content.

The educational publisher plays his role in contributing to the cultural goals as defined by educators. However, the ultimate decision in defining these goals lies not with the publisher, but with the educational system. Competition within the industry ensures that the goals defined by educators will be pursued.

Books designed for the general reader, rather than the student, provide a different situation. The Canadian English language reader has at his disposal the publications of the entire English speaking world. The Canadian produced book must compete with all of these publications for the Canadian reader's interest.

It is encouraging to note that within the last decade, and probably because of an increased nationalistic feeling in the Canadian public, more and more Canadians are buying books on strictly Canadian topics. More and more publishers have moved to provide these books, and this increase in Canadian publishing activity has resulted in a number of new firms in recent years.

A cursory examination of the books available now in bookshops on Canadian topics, and a comparison with those available ten years ago will illustrate the growing contribution of the publishers to the cultural life of Ontario, and the entire country, in proportion to the increased demand for such material.

C. THE ECONOMIC, CULTURAL, SOCIAL AND OTHER CONSEQUENCES FOR THE PEOPLE OF ONTARIO AND OF CANADA OF THE SUBSTANTIAL OWNERSHIP OR CONTROL OF PUBLISHING FIRMS BY FOREIGN OR FOREIGN-OWNED OR FOREIGN-CONTROLLED CORPORATIONS OR BY NON-CANADIANS.

I. Economic:

(a) Domestic

Foreign investment in Canada and in the Province of Ontario has traditionally been encouraged. Foreign publishers who have established themselves in Canada provide benefits similar to the foreign investor in any other industry: an influx of capital, the creation of jobs for Canadian employees, payment of local, provincial and federal taxes, and the expenditure of funds for equipment and supplies.

Although several Canadian firms have been purchased by British or U.S. owned companies, an examination of the history of publishing in this country will show that the accusation of a "take-over" of the major part of the native publishing industry is untrue. British and American companies

have operated in Canada for many years, some prior to the establishment of many Canadian-owned publishing firms. Many of these foreign firms have brought to Canada an expertise and an established publishing commitment which surely must be considered beneficial to the cultural, intellectual and social development of Canada.

While it is true that the profits of a foreign-owned publisher go to the parent firm and ultimately to the shareholders, the Canadian public is free, in most instances, to invest in these stocks and enjoy any attendant benefits. On the other hand, not a single instance can be found of a wholly-Canadian owned company with a public issue of stock available to the Canadian public.

(b) International

Canadian authors benefit economically when they write on international topics and have their manuscripts published by a firm which operates internationally.

For some foreign-owned industries who manufacture in Canada, export markets are closed to their products, as the export function is handled by the parent company. This situation does not apply to the Canadian book publishing industry. All publishers in Canada, Canadian or foreign-owned, have a common interest in exporting their Canadian produced titles, and have worked together to resolve common problems concerning copyright restrictions and other trade barriers.

II

Cultural and social:

Typical of the recent statements made in the press on publishing in Canada is the following statement from an editorial in the Toronto Star of March 3, 1971, entitled "Book Publishing must be Canadian":

"Without Canadian publishers, prepared to print Canadian textbooks, our schools and colleges could be entirely dependent on American texts presenting the American viewpoint on every subject taught."

This statement, if true, bodes ill for the cultural and social life of Canadians as affected by textbooks used in our schools. However, it does not take into account a basic maxim of all business enterprises: success depends on producing a product to fulfill a need. In this situation, the need is created by educational administrations who, through the school systems, constitute one of the most important custodians of our Canadian culture and heritage. It is their responsibility to establish and maintain educational programs, and to set standards of curriculum content and methods to sustain these values for Canadian students.

The markets are large enough in most areas to entice publishing firms to fill the prescribed needs, and to compete to provide Canadian authored texts on Canadian history, geography, and other Canadian subject areas. This competition exists regardless of the ownership of the firms involved. The control, and the definition of the market requirements lie with the educational systems, not with the publishers.

In some subject areas, not specifically Canadian (e.g. math and science) the onus is again on the educators whether or not to utilize materials developed in other countries, at great time and expense, and often funded by foundation grants of millions of dollars, or to define a specific curriculum to meet special needs, for which original material must be published. In some subject areas, however, this option is not possible because of very small enrollments in Canada. To automatically rule out anything from outside Canada would result in an intellectual ghetto in this country. However, the responsibility again lies with the educators to make the best decision on behalf of the education of Canadian children.

In the realm of creative writing and publishing, the media (particularly the press) have introduced a dilemma:

- a) Foreign-owned firms have little or no obligation to pursue objectives primarily related to the social, cultural and intellectual development of Canada
- or b) Foreign-owned firms publish Canadian manuscripts which should be published by Canadian-owned firms.

The foreign-owned firm is damned no matter which alternative it elects.

The Canadian public will not be deprived of marketable books of value to its intellectual benefit in either case. If a) is true, the field will be left open to Canadian-owned publishers who have publicly expressed their intentions to publish such material. If b) is true, the Canadian public and Canadian authors will benefit from the competition to publish.

Perhaps the most important concern should be the manuscript of merit which cannot find an audience via either Canadian-owned or foreign-owned publishers because of poor economic prospects.

D. SUMMARY AND RECOMMENDATIONS:

The cultural, social and intellectual development of this country is a valid concern of all Canadians.

A considerable part of the Canadian heritage is sustained by the printed word in the form of books. Clearly the Canadian book publishing industry has a role to play.

It must be equally clear that the industry has a mandate to disseminate information, and this information accepts no boundaries.

Both objectives often overlap but neither must be propelled to the serious impediment of the other.

Both may only continue to be pursued by organizations whose economic stability allow them to cope with the risks involved.

Recommendations:

1. Programs to encourage Canadian authorship should be advanced by all possible parties:

- (a) Fund original research groups to report on areas of Canadian interest to accelerate materials of the quality of the Ford Foundation materials in the United States or the Nuffield Studies of England.

- (b) Establish bursaries, sabbaticals, etc. ... which would encourage Canadian educational scholarship.
 - (c) Increase the value and number of awards available to Canadian authors.
2. Subsidize translation of English/French authorship which could lead to a better understanding of the duality of culture in this country.
 3. Prohibit the expenditure of public funds which circumvent Canadian sources of supply which offer comparable service and value.
 4. Explore more fully the feasibility of increasing co-operation between all avenues of creative expression in Canada to maximize exposure of Canadian-authored materials.

Positive action on the foregoing recommendations would result in a greater output of Canadian books by Canadian authors within a stronger Canadian publishing industry.

SECTION II

THE NATURE AND SCOPE OF OPERATIONS OF PRENTICE-HALL OF CANADA, LTD.

Much has been written and said about the nature of the Canadian publishing industry, and the role of the foreign-owned publisher within that industry. There is a great variance in the manner in which each firm operates and in the nature of the content of their publishing programs. Therefore, it is impossible to make a general statement which applies to every firm.

This statement will concern itself with a description and analysis of the role of Prentice-Hall of Canada, Ltd. as a book publisher, and its relationship to the industry, Canadian authors, and the economy.

Prentice-Hall of Canada, Ltd., Scarborough, Ontario, incorporated in 1960, is a wholly-owned subsidiary of Prentice-Hall Inc., which is an international publishing company with headquarters in Englewood Cliffs, New Jersey.

A. Scope of operation:

Prentice-Hall of Canada has three divisions:

- (1) Educational Book (elementary and high school texts)
- (2) College
- (3) Trade (books for the general public)

These divisions have two functions:

- (1) To market, in Canada, publications produced by Prentice-Hall Inc. and its affiliates.
- (2) To publish in Canada and to market throughout the world, publications produced by Prentice-Hall of Canada Ltd. primarily for Canadian use.

The Canadian publishing program started with its first publication in 1963.

B. Company management:

Publishing and marketing policies and their execution remains in the hands of the resident executives of Prentice-Hall of Canada Ltd., all of whom are Canadian citizens. As a wholly-owned subsidiary, ultimate accountability is made via annual budget and operating statements to the parent company.

C. Relationship of Canadian publishing program to books imported for resale in Canada:

Although books imported for resale are sold wherever markets exist in Canada, the success of Prentice-Hall of Canada Ltd. depends upon the publication of books by Canadian authors, written for the special needs of various Canadian markets.

The reason stems from the following:

- (a) Books published by Prentice-Hall of Canada Ltd. for the Canadian market, if successful, can be more profitable. Successive reprints in large quantities enable the publisher to reduce his unit costs and thereby maintain or improve the profit derived.
- (b) Books imported by Prentice-Hall of Canada Ltd. for resale are bought from the original source at a fixed discount, which remains constant regardless of quantity. Shipping costs from U.S.A. must also be paid, whereas most Canadian-produced books are published locally, with no shipping costs involved.

Applying the above factors to each publishing division:

1. Educational (el-hi)

Prentice-Hall of Canada's prime activity is to develop original Canadian textbooks for use in Canadian schools. To attempt to serve the Canadian el-hi market by importing books for resale would mean that Prentice-Hall of Canada would attain only a very small portion of the potential market.

Provincial departments of education, in designing curricula and course content to meet their determined standards, create markets for books to specifically serve these needs. It is only coincidental that existing texts will meet the requirements specified for a new course.

Obviously, courses on Canadian topics, (history, geography, business, etc.) require texts by Canadian authors familiar with curriculum requirements. Competition among publishers who service Canadian markets ensure that needed material is provided, in every area where the potential market justifies the economic risk involved.

In other non-Canadian content areas (math, science, etc.), Canadian books are provided to fit specific course structures.

In certain subjects, small enrollments may not permit publication of Canadian authored and produced texts (e.g. Russian, German, etc.) or, in other areas, educators may wish to take advantage of funded research programs from other countries, developed over several years

at the cost of millions of dollars (e.g. in science). If educators elect to use such material available from Prentice-Hall, Prentice-Hall of Canada will certainly provide it if possible, or adapt it to Canadian needs if requested.

However, the control lies completely in the hands of the educational administrations. No publisher has the power to foist unwanted publications on any educational system.

Given the choice of importing books for resale or developing original Canadian material, Prentice-Hall of Canada will choose the latter course, not only because it can be more profitable, but also because the creation of such material provides infinitely more job satisfaction.

The role of the educational publisher is to research the market, anticipate needs and trends, and to acquire the best possible authors to work with the publisher in providing the best possible publications.

Prentice-Hall of Canada has also been successful in arranging for foreign distribution and in some cases, co-production outside of Canada of books written by Canadian authors for the Canadian market.

Prentice-Hall of Canada takes pride in the successful Canadian-authored publications produced, at considerable developmental expense and effort, to service educational text requirements. Such materials include a six-level French language multi-media program,

a Canadian history high school text, plus texts in business, health, and science, all produced in Canada and written by Canadian authors.

Of the total sales of the Educational Book Division in 1970, over 85% was derived from Canadian published books.

2. College:

It has only been in the last decade that college enrollments in Canada have been large enough to support original Canadian material.

Prentice-Hall of Canada has pioneered such publications in several areas. Political science, history, education, business, sociology and economics constitute subject areas where Prentice-Hall of Canada has published college texts, and several of these texts have been published in both French and English.

There still remain many areas in post-secondary curricula where it is not feasible economically to produce original Canadian material. These include books in math, science, engineering, philosophy, languages, etc. Prentice-Hall of Canada performs a valuable service to Canadian authors of college manuscripts in these subject areas, by seeking foreign markets through its parent firm, which will enable Prentice-Hall of Canada, by a sharing of costs to produce such a book both in Canada and elsewhere. If the Canadian market cannot support such a publication, then arrangements are often made to have the manuscript published in the U.S.A. by Prentice-Hall Inc. This

service ensures that the Canadian author can compete in the international market for academic works. It provides royalty income to benefit the author and the Canadian economy for works that might otherwise not be published. Several hundred Canadian authors have, as a result, had their manuscripts published on an international basis, and it should be emphasized that this aspect of Prentice-Hall of Canada's operation competes in no way with the activities of wholly-owned Canadian publishers.

3. Trade:

The major portion of Prentice-Hall of Canada's revenue, and its editorial activity, is focussed on text book publication and distribution. In addition, books of general interest published both in Canada and the U.S.A. form a significant part of company operations. Canadian published "trade" books are in the areas of sports, Canadian history and political science, and other topics of non-fiction. At present, Prentice-Hall of Canada does not publish fiction.

D. French language publications:

Upon identification of markets and needs in the French language in Canada, it is Prentice-Hall of Canada's policy to either develop original manuscripts or prepare translations of works originally written in English. To date, these have comprised French language editions of college texts in literature, sociology and history, and translations of several sports books. Further translations, and publication of original French language manuscripts are planned.

E. Relationship of Prentice-Hall of Canada to the Canadian printing and publishing industry:

Prentice-Hall of Canada contributed to the Canadian printing industry and the Canadian economy in 1970 by paying almost \$600,000 to suppliers in Canada for books published in this country. In addition, several hundred thousand dollars were paid in author's royalties to Canadian authors, including many authors in Canada whose books were published in the U.S.A. for reasons mentioned above.

Prentice-Hall of Canada has contributed to the field of education, a growing number of Canadian written and manufactured texts, the success of which has indicated their acceptance by educators as valid contributions to Canadian educational requirements.

Prentice-Hall of Canada is prepared to co-operate with other publishing or printing firms operating in Canada to strive for the removal or reduction of any trade barriers, including restrictive copyright regulations, which currently adversely affect the export of books manufactured in this country.

F. Summary:

Prentice-Hall of Canada is committed, in its own business interests for the aforementioned reasons, to publish Canadian authored books for the Canadian market, and to export these wherever possible, in preference to acting solely as a re-distribution agency for foreign-published books.

The publication of indigenous Canadian materials not only offers increased economic benefits. More important, for those of us engaged in the editorial and marketing functions, it can be sincerely stated that it provides us with a sense of professional pride and fulfillment; for it is in this manner that we express ourselves as Canadians interested in the dissemination of material reflecting our country's culture and heritage.

A P P E N D I X A:

List of Books by Canadian authors published in
Canada by Prentice-Hall of Canada Ltd.

APPENDIX A

LIST OF BOOKS BY CANADIAN AUTHORS PUBLISHED IN CANADA BY PRENTICE-HALL OF CANADA LTD. AS OF APRIL, 1971.

1. COLLEGE:

a) Business

Beam et al (Ryerson): ACCOUNTING BASICS: INTRODUCTION

Beam et al (Ryerson): ACCOUNTING BASICS: SPECIAL JOURNALS

Beam et al (Ryerson): ACCOUNTING BASICS: THE BALANCE SHEET

Potter (Sir George Williams University): FINANCE AND BUSINESS ADMINISTRATION IN CANADA, 2nd Ed.

Smyth (University of Toronto) and Soberman (Queen's University): THE LAW AND BUSINESS ADMINISTRATION IN CANADA, 2nd Ed.

b) Economics

Armstrong (Sir George Williams University): THE CANADIAN ECONOMY AND ITS PROBLEMS

Montague (York University): LABOUR MARKETS IN CANADA: PROCESSES AND INSTITUTIONS

c) Education

Wilson (University of British Columbia) et al: CANADIAN EDUCATION: A HISTORY

Malik: SOCIAL FOUNDATIONS OF CANADIAN EDUCATION

Van Vliet (University of Alberta): PHYSICAL EDUCATION IN CANADA

d) French

Brearley and McBride (University of British Columbia): NOUVELLES DU QUEBEC

e) Geography

Gentilcore (McMaster University): CANADA'S CHANGING GEOGRAPHY

Gentilcore (McMaster University): GEOGRAPHICAL APPROACHES TO CANADIAN PROBLEMS

f) History

Nish (Sir George Williams University): CANADIAN HISTORICAL DOCUMENTS SERIES: VOLUME I

Waite (University of Western Ontario): CANADIAN HISTORICAL DOCUMENTS SERIES: VOLUME II

Brown (University of Toronto) and Prang (University of British Columbia):
CANADIAN HISTORICAL DOCUMENTS SERIES: VOLUME III

Nish (Sir George Williams University): HISTOIRE DU CANADA: TEXTES ET DOCUMENTS:
TOME I - LE REGIME FRANCAIS

Waite (University of Western Ontario): HISTOIRE DU CANADA: TEXTES ET DOCUMENTS:
TOME II

Rawlyk (Queen's University): CANADIAN HISTORICAL CONTROVERSIES SERIES:
REVOLUTION REJECTED: 1775-1776

Zoltvany (McGill University): CANADIAN HISTORICAL CONTROVERSIES SERIES:
THE GOVERNMENT OF NEW FRANCE

Burroughs (Dalhousie University): CANADIAN HISTORICAL CONTROVERSIES SERIES:
BRITISH ATTITUDES TOWARDS CANADA: 1822-1849

g) Political Science

Kersell (Waterloo University) and Conley (University of British Columbia):
COMPARATIVE POLITICAL PROBLEMS: BRITAIN, UNITED STATES AND CANADA.

Vaughan et al (Guelph University): CONTEMPORARY ISSUES IN CANADIAN POLITICS

Farrell (Northwestern University): THE MAKING OF CANADIAN FOREIGN POLICY

Thorburn (Queen's University): PARTY POLITICS IN CANADA, 2nd Ed.

Beck (Dalhousie University): PENDULUM OF POWER: CANADA'S FEDERAL ELECTIONS

Engelmann (University of Alberta) and Schwartz (University of Illinois):
POLITICAL PARTIES AND THE CANADIAN SOCIAL STRUCTURE

h) Sociology

Osseberg (University of Calgary): CANADIAN SOCIETY: PLURALISM, CHANGE AND
CONFLICT

Elliott (Dalhousie University): MINORITY CANADIANS I: NATIVE PEOPLES

Elliott (Dalhousie University): MINORITY CANADIANS II: IMMIGRANT GROUPS

Inkeles - translated by St. Pierre (University de Quebec): QU'EST CE QUE
LA SOCIOLOGIE?

2. ELEMENTARY AND HIGH SCHOOL

a) Business

Syme: ACCOUNTING I

b) French

Kenney, Kerr et al (5 levels of instruction, including tapes, wall charts,
student's texts, teacher's text and tests): ICI ON PARLE FRANCAIS SERIES

c) Health

Shipton and Kemper: UNDERSTANDING HEALTH, BOOK 3

Shipton and Kemper: UNDERSTANDING HEALTH, BOOK 4

Shipton and Kemper: HEALTH: YOUR RESPONSIBILITY

d) History

Herstein, Hughes and Kirbyson: CHALLENGE AND SURVIVAL: THE HISTORY OF CANADA

e) Science

Richardson: CHEMISTRY THROUGH OBSERVATION

Schmid et al: DEVELOPING SCIENCE CONCEPTS IN THE LABORATORY

Schmid et al: EXTENDING SCIENCE CONCEPTS IN THE LABORATORY

3. TRADE

Bennett: THE ART OF ANGLING

CHATELAINE'S ADVENTURES IN COOKING

Richard et Fischler: LES CANADIENS SONT LA!

Baird: NATURE'S HERITAGE: CANADA'S NATIONAL PARKS

McCabe: PROFILE OF A PRO: THE RUSS JACKSON STORY

Hood: PUISSANCE AU CENTRE: JEAN BELIVEAU

Hood: STRENGTH DOWN CENTRE: THE JEAN BELIVEAU STORY

A P P E N D I X B:

Canadian Resident Authors of college texts whose manuscripts have been published for the International Market by Prentice-Hall Inc., through the auspices of Prentice-Hall of Canada, Ltd., as of April, 1971.

CANADIAN RESIDENT AUTHORS OF COLLEGE TEXTS WHOSE MANUSCRIPTS HAVE BEEN PUBLISHED FOR THE INTERNATIONAL MARKET BY PRENTICE-HALL INC., THROUGH THE AUSPICES OF PRENTICE-HALL OF CANADA, LTD. AS OF APRIL, 1971.

SCIENCE & MATH

BIOLOGY

Dunbar: ECOLOGICAL DEVELOPMENT OF THE POLAR REGIONS (McGill University)

Hoar: GENERAL AND COMPARATIVE PHYSIOLOGY (University of British Columbia)

Hoar & Hickman: LAB MANUAL OF GENERAL AND COMPARATIVE PHYSIOLOGY (University of British Columbia and University of Alberta)

CHEMISTRY

Knight: INTRODUCTORY PHYSICAL CHEMISTRY (University of Saskatchewan, Saskatoon)

Munro: CHEMISTRY IN ENGINEERING (Queen's University)

Sandorfy: ELECTRONIC SPECTRA AND QUANTUM CHEMISTRY (University of Montreal)

Stewart: THE INVESTIGATION OF ORGANIC REACTIONS (University of British Columbia)

GEOGRAPHY & GEOLOGY

Hodgson: EARTHQUAKES AND EARTH STRUCTURE (Dominion Observatory, Ottawa)

King: STATISTICAL ANALYSIS IN GEOGRAPHY (McMaster University)

Thoman & Conkling: GEOGRAPHY OF INTERNATIONAL TRADE (Thoman at Queen's University)

MATHEMATICS

Cairns: MATHEMATICS FOR APPLIED ENGINEERING (British Columbia Institute of Technology)

Lightstone: THE AXIOMATIC METHOD: AN INTRODUCTION TO MATHEMATICAL LOGIC (Queen's University)

Thurston: CALCULUS FOR STUDENTS OF ENGINEERING AND THE EXACT SCIENCES: Volumes I and II (University of British Columbia)

Thurston: PARTIAL DIFFERENTIATION (University of British Columbia)

TECHNICAL MATHEMATICS

Gwilliam & Straka: PROBLEMS IN PRACTICAL MATHEMATICS FOR TECHNICAL STUDENTS (Gwilliam, Department of Labour, Ottawa)
(Straka, Northern Ontario Institute of Technology)

PHYSICS

Baird: EXPERIMENTATION: AN INTRODUCTION TO MEASUREMENT THEORY AND EXPERIMENT DESIGN (Royal Military College)

Hines et al: PHYSICS OF THE EARTH'S UPPER ATMOSPHERE (University of Toronto)

Grayson-Smith: CHANGING CONCEPTS OF SCIENCE (Retired)

King & Armstrong: MECHANICS, WAVES AND THERMAL PHYSICS (University of Toronto)

ENGINEERING & TECHNOLOGY

APPLIED MATH - COMPUTER SCIENCE

Breckner & Abel: PRINCIPLES OF BUSINESS COMPUTER PROGRAMMING (British Columbia Institute of Technology)

Cairns: MATH FOR APPLIED ENGINEERING (British Columbia Institute of Technology)

Cress, Dirksen & Graham: FORTRAN IV WITH WATFOR AND WATFIV (Dirksen, University of Manitoba; Graham, University of Waterloo)

Hull: INTRODUCTION TO COMPUTING (University of Toronto)

Pylyshyn: PERSPECTIVES ON THE COMPUTER REVOLUTION (University of Western Ontario)

Stanton: NUMERICAL METHODS FOR SCIENCE & ENGINEERING (University of Waterloo)

CHEMICAL ENGINEERING

Crowe et al: CHEMICAL PLANT SIMILATION (McMaster University)(In Press)

ELECTRICAL ENGINEERING

Jordon & Balmain: ELECTROMAGNETIC WAVES & RADIATING SYSTEMS, 2nd Edition (Balmain, University of Toronto)

Silvester: MODERN ELECTROMAGNETIC FIELDS (McGill University)

ENGINEERING TECHNOLOGY

Jackson: INTRODUCTION TO ELECTRIC CIRCUITS, 3rd Edition (Technical & Trades Training Inspector, Ontario Department of Education)

Patton: SCIENCE AND PRACTICE OF WELDING (Manitoba Institute of Technology)

Patton: MODERN MANUFACTURING (Manitoba Institute of Technology)

Shere & Love: APPLIED MATHEMATICS FOR ENGINEERING & SCIENCE (Manitoba Institute of Technology)

- Smith: PRINCIPLES AND PRACTICES OF LIGHT CONSTRUCTION, 2nd Edition (Southern Alberta Institute of Technology)
- Smith: PRINCIPLES AND PRACTICES OF HEAVY CONSTRUCTION (Southern Alberta Institute of Technology)
- Westlake & Noden: APPLIED MATH FOR ELECTRONICS (Southern Alberta Institute of Technology)
- Wass & Sanders: BUILDING CONSTRUCTION: ROOF FRAMING (Southern Alberta Institute of Technology)
- Wass: BUILDING CONSTRUCTION ESTIMATING, 2nd Edition (Southern Alberta Institute of Technology)
- Wass: MANUAL OF STRUCTURAL DESIGN FOR BUILDING CONSTRUCTION (Southern Alberta Institute of Technology)

BUSINESS & ECONOMICS

ACCOUNTING

- Curtis, Cooper & McCallion: MATHEMATICS OF ACCOUNTING, 4th Edition (revised by McCallion of McMaster University)
- Finney & Miller (Byrd Ed.): PRINCIPLES OF ACCOUNTING, INTERMEDIATE 6th (Byrd, McGill University)
- Finney & Miller (Mitchell Ed.): PRINCIPLES OF ACCOUNTING, INTRODUCTORY 6th (Mitchell, University of British Columbia)

BUSINESS MANAGEMENT

- Clough: CONCEPTS IN MANAGEMENT SCIENCE (University of Waterloo)

BUSINESS MATHEMATICS

- Berczi: PROBLEMS IN MANAGERIAL OPERATIONS RESEARCH, Volume I (Sir George Williams University)

MARKETING

- Palda: PRICING DECISIONS IN MARKETING POLICY (Queen's University)

ECONOMICS

- Palda: ECONOMIC ANALYSIS FOR MARKETING DECISIONS (Queen's University)
- Read: MATHEMATICAL BACKGROUND FOR ECONOMISTS AND SOCIAL SCIENTISTS (University of Waterloo) (In press)

ANTHROPOLOGY

- Krader: FORMATION OF THE STATE (University of Waterloo)

ART

Klein & Zerner: ITALIAN ART, 1500-1600: SOURCES & DOCUMENTS (Klein, Guest Professor, University of Montreal)

EDUCATION

Bereiter & Engelmann: TEACHING DISADVANTAGED CHILDREN IN THE PRE-SCHOOL (Bereiter at O.I.S.E.)

Brauner & Burns: PROBLEMS IN EDUCATION & PHILOSOPHY (Brauner, University of British Columbia)

Garry & Kingsley: THE NATURE & CONDITIONS OF LEARNING, 3rd Edition (Garry, O.I.S.E.)

ENGLISH

Archer & Ames: BASIC BUSINESS COMMUNICATIONS (Saskatchewan Institute of Technology)

Booth & Burhans: THIRTY-ONE STORIES (Booth, University of Guelph)

Cain: COMMON SENSE ABOUT WRITING (McMaster University)

Vance: READING THE SONG OF ROLAND (University of Montreal)

TWENTIETH CENTURY VIEWS

Carroll (Editor): SAMUEL RICHARDSON (University of Toronto)

Colburn (Editor): COLERIDGE (University of Toronto)

Frye (Editor): BLAKE (Victoria College, University of Toronto)

Greene (Editor): SAMUEL JOHNSON (Victoria College, University of Toronto)

Leech (Editor): MARLOWE (University of Toronto)

HISTORY

Allardyce: FACISM IN EUROPEAN HISTORY (University of New Brunswick)

Cairns: FRANCE (University of Toronto)

Flint: NIGERIA & GHANA (Dalhousie University)

Heymann: POLAND & CZECHOSLOVAKIA (University of Calgary)

Jackman: THE ENGLISH REFORM TRADITION, 1790-1910 (University of Victoria)

Shorter: HISTORIAN AND THE COMPUTER (University of Toronto)

CLASSICS

Heichelheim & Yeo: HISTORY OF THE ROMAN PEOPLE (Heichelheim, University of Toronto)

FRENCH

Bieler, Haac, Leon: PERSPECTIVES DE FRANCE (Leon at University of Toronto)

Bergens: POUR PARLER (Carleton University)

Brearley & McBride: NOUVELLES DU QUEBEC (University of British Columbia)

GERMAN

MacLean, Kriegel & Hartmanshann: 200 JAHRES DEUTSCHES LEBEN (University of Victoria)

SPANISH

Ellis: LA CABEZA DEL CORDERO, AYALA (University of Toronto)

MUSIC

Marquis: TWENTIETH CENTURY MUSIC IDIOMS (University of British Columbia)

PHILOSOPHY

Canfield: PURPOSE IN NATURE (University of Toronto)

Dray: PHILOSOPHY OF HISTORY (Trent University)

Gauthier: MORALITY AND SELF INTEREST (University of Toronto)

Michalos: PRINCIPLES OF LOGIC (University of Guelph)

Michalos: IMPROVING YOUR REASONING (University of Guelph)

Rosenberg & Travis: READINGS IN PHILOSOPHY OF LANGUAGE (Travis, University of Calgary)

PHYSICAL EDUCATION

Carron: LABORATORY EXPERIMENTS IN MOTOR LEARNING (University of Saskatchewan)

POLITICAL SCIENCE

Cornell: THE SOVIET POLITICAL SYSTEM (York University)

Dupre & Lakoff: SCIENCE AND THE NATION: POLICY AND POLITICS (Dupre, University of Toronto)

POLITICAL SCIENCE (Continued)

Easton: A FRAMEWORK FOR POLITICAL ANALYSIS (Queen's University)

Easton: VARIETIES OF POLITICAL THEORY (Queen's University)

McNeal: THE BOLSHEVIK TRADITION: LENIN, STALIN AND KHRUSHCHEV (University of Toronto)

McNeal (Editor): LENIN, STALIN & KHRUSHCHEV: VOICES OF BOLSHEVISM (University of Toronto)

McNeal: INTERNATIONAL RELATIONS AMONG COMMUNISTS (University of Toronto)

Rosenbaum: READINGS ON THE INTERNATIONAL POLITICAL SYSTEM (York University)

PSYCHOLOGY

Agnew & Pike: THE SCIENCE GAME (York University)

Gaito: DNA COMPLEX AND ADAPTIVE BEHAVIOUR (York University) (In press)

Harper, Anderson, Christiansen & Hunka: THE COGNITIVE PROCESSES: READINGS
(All at University of Alberta)

Lambert & Lambert: SOCIAL PSYCHOLOGY (Lambert, W.E., McGill University)

SOCIOLOGY

Belshaw: TRADITIONAL EXCHANGE AND MODERN MARKETS (University of British Columbia)

Falding: THE SOCIOLOGICAL TASK (University of Waterloo)

Flament: APPLICATIONS OF GRAPH THEORY TO GROUP STRUCTURE (translated by
Pinard and Burton of McGill University and Fontaine of University
of Ottawa)

Pinard: RISE OF A THIRD PARTY (McGill University)

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

GROLIER LIMITED

APRIL 27, 1971

To
The Ontario
Royal Commission on Book Publishing
submitted by
GROLIER LIMITED
Toronto, Canada

In response to the invitation of your Commission the Canadian officers and directors of Grolier Limited are pleased to present for your consideration their views respecting the Book Publishing Industry.

The study being conducted by your Commission is an encouraging indication of greater awareness of the importance of books in the educational and cultural life of Canada.

Grolier Limited is the wholly-owned subsidiary of Grolier Incorporated, New York, the largest publisher and distributor in the world of encyclopedias and other reference books.

The accompanying Brief will serve to establish that Grolier:

- (a) Contributes substantially to the economy of Ontario and Canada;
- (b) Contributes to the cultural life and education of the people of the Province of Ontario and of Canada;
- (c) That although foreign controlled, Grolier is a good corporate citizen of Canada -- and has been for over 50 years.

We are concerned about the tendency existing at present to group all book publishing under one heading. Failure to distinguish between different segments of the industry results in

misleading information being conveyed to the public. One example is the article which appeared in the Toronto Telegram under the heading, "Publishers of Books Can't Agree". (Appendix A)

This article and others fail to differentiate between publishers of single volumes, fiction and non-fiction; periodicals and magazines; technical, trade and text books; treatises; atlases; dictionaries; multi-volume reference books -- general encyclopedias and special encyclopedias. The difficulties experienced by one branch of the industry are not necessarily common to all of them, nor is there a common solution. In our opinion, not sufficient emphasis has been placed on one of the very important handicaps common to all Canadian book publishers -- the high creative and production costs for a relatively small market. For instance, it took five years of continuous effort to produce Encyclopedia Canadiana, a Grolier publication.

Our particular area of interest is the reference book field -- general encyclopedias, special encyclopedias and other educational books. The views expressed here relate to this particular branch of the Book Industry which, within the business community, differs from that of other publishers in that the publications can only be marketed directly to the consumer.

We are presenting here the story of our own Company, as we are not qualified to comment on other areas of the industry nor on other foreign owned companies.

A. Contribution to the Business Community

Grolier moved into Canada in 1912 and established its first office in Winnipeg under the direction of a Canadian, Mr. A.E. McBride, to market The Book of Knowledge, a set originally produced in England as The Children's Encyclopedia. Probably the most popular set of books ever developed for young people, it was subsequently translated into five different languages and also formed the basis of an American edition and later for a Canadian edition which educators conceded contained the best history of Canada for young people in print. For 50 years this set in various editions continued to be distributed in Canada and has now been replaced by a completely new version geared to the needs of modern children both in school and at home.

The Canadian edition was first printed in Canada twenty-five years ago.

The Grolier assurance of continuous production of bound books in quantity encouraged the Canadian firm of Richardson, Bond & Wright Limited, Owen Sound, to install printing and binding equipment not previously considered to be economically practical in Canada. This plant which now prints and binds six different multi-volume sets for Grolier has greatly expanded and today compares favorably with the most modern, well equipped plants to be found in other countries.

Information supplied recently by this Ontario plant may be of interest:

"We now print and bind for you six different sets of Encyclopedias, varying in size from 8 volumes to 20 volumes per set -- representing some 400,000,000 pages and slightly over 1 million volumes annually.

"From the standpoint of employment in our plant alone, this work -- preparation, setting, platemaking, printing binding employs about 75 people continually.

"Of even greater significance in terms of Canadian employment is the large volume of Canadian material used in the manufacture of these sets.

"The paper for Grolier sets requires annually about 2,400,000 lbs. of paper from Canadian mills -- enough to fill more than 60 freight cars; binding cloth sufficient to make a ribbon the width of an open book that would stretch from Toronto to Kitchener -- over 100,000 yards; 300 tons of binding board, 14,000 lbs. of ink, 100,000 cartons to pack the sets individually. All these materials are bought by us on your behalf in Canada, and, we are sure, represent a contribution to Canadian employment even greater than that of our own.

"There are, of course, other Canadian ingredients not mentioned above. Several thousands of sheets of Canadian film, tons of glue, miles of sewing thread now made in Canada."

Binding boards used in Grolier books are supplied by a mill located in a small village in Ontario, the sole industry in the area.

Bookcases built especially for Grolier represent almost the entire production of a woodworking plant located in a small town in the Province of Quebec.

In addition to the production of books, the Company in its three main offices employs a permanent administrative and clerical staff of 243 Canadians and over 300 Canadian sales representatives and dealers.

* * * * *

B. Contribution to the Cultural Life and Education of the
People of the Province of Ontario and of Canada

Until recently Grolier was the only publishing house in Canada producing multi-volume reference sets in the French as well as the English language.

Books in English Language

Grolier has made available to schools, libraries and the general public high quality authoritative encyclopedias and other multi-volume sets of reference books. The titles of some of these with brief descriptions are listed below:

The New Book of Knowledge - 20 volumes - rated as the best encyclopedia for younger children ever produced in the English language.

The Encyclopedia Americana - 30 volumes - subject coverage is exhaustive -- an in-depth article on Canada authored by Canadian writers.

Encyclopedia International - 20 volumes - created to fill a gap between the senior and comprehensive sets and the children's sets.

Encyclopedia Canadiana - 10 volumes - reference work devoted entirely to Canada.

The Book of Popular Science - 10 volumes - covers all aspects of science -- designed to introduce students to the fascinating World of Science.

Lands and Peoples - 7 volumes - a magnificently illustrated account of all countries of the world.

The Book of Art - 10 volumes - covers Art of all schools and periods with relevant illustrations both in colour and black and white.

Year Books are published annually for Encyclopedia Americana, Encyclopedia International, Science and Book of Knowledge.

These publications with the exception of the Encyclopedia Canadiana are all international in scope and give well balanced coverage

of Canada and things Canadian. They also provide a medium for the publication of articles submitted by Canadian writers and specialists. (Appendix B.)

A most important contribution has been the publishing of the national encyclopedia -- The Encyclopedia Canadiana. This work, initially produced in 1957-58, brought together for the first time in one publication the most complete documentation of relevant background information on Canada, authored entirely by Canadians under the editorship of Dr. John Robbins. Now in its eighth printing the set imparts the history, geography, natural resources, the cultures, agricultural and industrial resources, the educational systems, population trends, transportation and communication facilities of Canada.

The demand for such a set warranted the belief that it would prove a valuable contribution to Canadian letters, and a profitable investment. Encyclopedia Canadiana has been well received by the general public and is considered an essential addition to every public and school library. A small number of sets has been exported but the principal market is within Canada.

Books in the French Language

In 1923 the Company produced in collaboration with members of the faculty of the University of Montreal the reference set for young people -- L'Encyclopedie de la Jeunesse. This publication, many times revised and substantially expanded, still enjoys wide distribution throughout Quebec and in the French areas of Ontario, New Brunswick and Western Canada.

Other publications produced over the years include:

Pays et Nations - 7 volumes - a translation of the English work, Lands and Peoples.

L'Encyclopedie Grolier - 10 volumes - a general reference work, authored by Canadians of the French language -- edited, printed and bound in Canada.

La Science Pour Tous - 8 volumes - in part an adaptation of The Book of Popular Science with many new chapters written by Canadian scientists and edited by Dr. Leon Lortie, Secretary General of the University of Montreal -- printed and bound in Owen Sound.

Collection A La Decouverte - 20 books - a translated edition of selected titles from the Franklin Watts series, The First Books -- translated in Montreal -- printed and bound in Owen Sound.

Encyclopedie Universel --Quillet-Grolier - 10 volumes - distribution rights acquired from the publishers in France of Dictionnaire Encyclopedique Quillet, with permission to add Canadian chapters. Films to reproduce the basic set are imported from France. The work of printing and binding is done at Owen Sound.

Autodidactique - 8 volumes - originally adapted in France from the English publication, The Self Educator. The films of this set are also imported and, with some additional material added, the completed books are printed and bound at Owen Sound.

Je me Renseigne - 21 primary readers - adapted for Canada from the series Let's Find Out -- translated in Montreal, also printed and bound in Montreal.

Other one-volume publications compiled for Canada with Canadian participation are:

Le Petit Informateur - 1 volume - a book of facts for quick reference.

La Medecine au Foyer - 1 volume - a home medical guide compiled by a group of French Canadian doctors under the editorship of Dr. Edouard Desjardins of Montreal.

Livre de l'Annee - a year book published annually since 1950 -- now printed and bound in Owen Sound.

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C. Grolier as a Good Corporate Citizen of Canada

The benefits to Canada and Canadians from the activities of Grolier in Canada far exceed any monetary returns to the parent company in New York.

Management here has always been in the hands of Canadians with freedom to operate as an almost autonomous unit. No dividends are paid out; surplus funds have been reinvested in French and English publications, for the Canadian market.

In addition Grolier, through its international connection, is able to offer a wide range of scholarly works of great educational value at reasonable prices -- books which could not be produced solely for the Canadian market.

A good general encyclopedia such as Encyclopedia Americana brings together within the covers of a single organized set knowledge of the past, world information on subjects of vital interest -- technical, scientific, literary -- articles contributed by scholars and recognized specialists whose interests are not necessarily confined to any one country.

There are comparatively few such encyclopedias in the English language that are recognized as authoritative, factual and objective.

The vast sums required to build such a set and the continuous investment needed to provide for regular revisions and updating

are economically feasible only when books are produced in large quantities for an international market.

Grolier has for a number of years maintained a permanent editorial office in Ottawa manned by Canadians whose responsibility is to ensure accurate balanced coverage of Canada in all its international publications. As an example, in the Encyclopedia Americana the names of well over 100 Canadian scholars and specialists are included in the list of contributors. This set provides Canadian students and the general public with excellent material on Canada and Canadian affairs. (Appendix C) It also carries the story of Canada to other countries around the world. Encyclopedia Americana is marketed in all English speaking countries, as well as in those countries where English is considered the "second language".

Encyclopedia Canadiana has proven a valuable contribution to Canadian letters. However, when considered as a separate publishing venture it has not been a financial success.

Encyclopedias require revising and updating for each printing which involve additional editorial and production costs. To achieve a unit cost in order to retain a fair selling price, books must be produced in quantity. The Canadian market alone cannot absorb within a reasonable period a sufficiently large press-run to enable us to profitably publish frequent completely revised editions.

Canadians are well served with currently updated material through the acquisition of reference books produced for the international market, especially when expanded to include Canadian coverage

authored by Canadian writers.

Wide distribution of books is desirable. Unfortunately restrictions in the form of excessive license requirements often hinder the distribution of these educational publications. Field representatives offering direct to the consumer high quality educational books and services merit greater consideration than to be included under a general classification of itinerant salesmen.

The only consideration we would request of Provincial and Municipal Governments is a better understanding of our particular branch of the industry and the necessity for the direct selling method. (Appendix D)

Respectfully submitted,
GROLIER LIMITED.

TORONTO TELEGRAPH - NOV. 11/76
REPORT TO COMMONS:

Publishers of books can't agree

By LARRY EDGINGTON
 Telegram Staff Reporter

A report to be tabled in the Commons this month shows that lack of agreement among Canadian publishers has caused

many of the problems in the industry.

It claims that the Canadian industry has the necessary resources and does not really need the Government financial help it says it needs.

The report also criticizes the publishers of books and periodicals here for failing to put up a united front and lobby for any legislation they feel is necessary.

"The publishers seem to be their own worst enemies. They don't seem to agree on many things," a spokesman for the producers of the report said.

The study was conducted over a six-month period by a Toronto firm of chartered accountants, Ernst and Ernst, for the Federal Department of Industry, Trade and Commerce which received its results last Thursday.

It is the first examination of its kind ever done of the high-fragmented industry.

The spokesman said the study shows that an aggressive policy to stimulate the export of Canadian published products is needed more than protective measures against imports.

There is nothing to stop Canadian publishers from organizing a U.S.-based marketing and distribution centre if they could ever decide among themselves how to do it, he said.

However, the study did find that imports, particularly from the U.S., had increased at a far greater pace than is generally believed.

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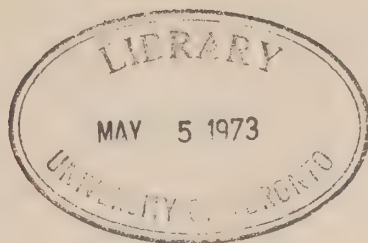
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ROYAL COMMISSION ON BOOK PUBLISHING



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to the

ROYAL COMMISSION ON BOOK PUBLISHING

APRIL 28, 1971



ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

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RICHMOND HILL, ONTARIO

A WHOLLY-OWNED SUBSIDIARY OF
SCHOLASTIC MAGAZINES, INC., NEW YORK

A BRIEF TO THE ROYAL COMMISSION ON BOOK PUBLISHING

RESPECTFULLY SUBMITTED BY

W. C. McMaster

W. C. McMASTER
MANAGING DIRECTOR

MARCH 31, 1971

RICHMOND HILL, ONTARIO

S U M M A R Y

This paper is an attempt to indicate certain benefits that accrue to the Canadian public from foreign involvement in the Canadian publishing industry. It emphasizes the importance of importing foreign books and it seeks to demonstrate the unique contribution to Canadian reading and book-buying habits of this foreign-owned publishing company. Central to an understanding and an appreciation of the benefits it suggests is a recognition of that quality of the book which might best be termed its particularity.

Unlike many other products, where variety within a given type represents simply a variation of a basic pattern, the book possesses a quality which might best be termed its particularity. It is this quality of the book that has caused publishers, booksellers, and librarians to extend the meaning of the word "title" to encompass not only the distinguishing appellation of a given book, but also the book itself. Each "title" represents a unique pattern of ideas, a novel compilation of existing information, or an original presentation of new knowledge. Each "title" is, in short, a highly individualistic creation of the human mind that has become a "book" thanks to man's ability to represent words visually and to make multiple copies of that visual representation. If it is the business of publishing to make public these creations of the human mind by arranging to produce and distribute copies of the visual representations of them, any assessment of the industry that does not concern itself with "titles" would seem to be inadequate.

Because of the particularity of the book, then, consumer demands are always specific. Readers seldom want a quantity of "books": they want a number of "titles" or a number of copies of a given "title". And the range from which they can make their selection is vast. In 1969, Canada had 14,231 "titles" in print; Great Britain, more than 169,000; and the United States of America, more than 246,000.

Taking into account the vast preponderance of non-Canadian "titles" in the available supply and the highly individualized demands of book consumers, it is not surprising that of the \$222,000,000 spent by Canadians on books in 1969, \$144,800,000 went to purchase imported books. What is perhaps surprising is the fact that while Canadian books represented only 2.17% of the available "titles", they accounted for

\$54,800,000 or 24.7% of total book sales in Canada during that year. While this situation can probably be attributed, in large part, to the Canadian preference policy of certain provincial departments of education, it should be somewhat heartening to those who predict the doom of domestic publishing.

It seems unlikely that any person would wish to deny Canadians easy access to the vast store of information and imaginative experience represented by non-Canadian "titles". Such denial would greatly impoverish our cultural and social life. The problem is how to maintain that access while encouraging the creation of more Canadian "titles". (In this connection, it should be noted that the practice of "buying around" deprives publishers of important revenue that could assist in developing this creative effort.)

There are those who fear that the existence in Canada of publishing houses controlled by foreign corporations inhibits the creation of Canadian "titles". Their fear may be groundless, in view of the statement on page 37 of the report on the book publishing and manufacturing industry in Canada prepared last year for the Canadian Department of Industry, Trade and Commerce that "... of total books produced and published from domestic sources, 80% are published by foreign controlled firms". Unfortunately, the figure cited is a percentage of sales dollars and not an indication of the number of "titles".

Another frequently expressed fear is that foreign ownership or foreign control means or may mean foreign domination of Canadian publishing decisions and Canadian editorial policy. The experience of this company is that the evidence is all to the contrary. Decisions to publish Canadian books for Canada are made, and editorial

policy is determined, by Canadians in Canada. Only when a proposed Canadian "title" is considered for international distribution do foreign factors enter the picture and then almost solely to determine the press run in the light of interest shown by the parent company in the United States of America and by its subsidiaries in England, New Zealand, and Australia. To suggest that if relations between Canada and the United States of America were to deteriorate in the future, Canadians writing for American-owned publishing houses might then be less than honest in their writing is surely to underestimate the integrity of the teachers and professional authors who write Canadian books.

If there is no common Canadian demand for the book as a generalized commodity, but rather a set of specific demands for individual "titles"; if foreign control does not decrease, but rather increases, the amount of domestic publishing; if foreign owners do not make Canadian publishing decisions and do not determine Canadian editorial policy, it seems reasonable to rule out some, and perhaps all, of the supposedly negative aspects of book importation and foreign ownership. The question then is this. Are there positive aspects?

The answer of the Company submitting this brief is a resounding "yes." The influx of ideas and information represented by the importing of thousands of "titles" cannot help but enrich the minds of Canadians. The financial support of foreign owners, their publishing expertise, and their encouragement of Canadian publishing programs have all strengthened and enhanced the total book publishing industry in Canada.

The experience of this Company may serve to illustrate the point. Although small, in its fiscal year 1969-70, as any good corporate

citizen, it paid taxes to the local municipality, to the Province of Ontario, and to the Canadian Government; it co-operated with local schools in work-study programs; it worked with the local community in civic improvement programs; it supplied speakers for numerous educational conferences and conventions; it purchased more than \$150,000 worth of Canadian printing; and it made employment available to 70 Canadian citizens. What is more important, it supplied Canadian children and young people with more than 3,000,000 inexpensive paperback reprint editions of 800 "titles" selected by editors, teachers, and librarians from the lists of 110 different publishers.

Of these 800 "titles", only 74 sold more than 10,000 copies; of the 74, only 11 sold over 20,000 copies. Only one sold in a quantity sufficient to warrant the kind of press run required to sell these books at fifty cents or less. Clearly this kind of publishing program could not be supported by Canadian demand alone. It must originate in a country with a vast supply of suitable "titles", with a much larger population and market than that of Canada, and with publishing houses able to make the very large capital investment required. The fact of its necessarily foreign origin should not, however, deny its benefits to Canadians.

Those benefits would seem to be substantial. Among them is the growing opportunity to export Canadian "titles" in paperback reprint form through an international network of book clubs. Among them, too--and certainly not least important--is the power to encourage the book-buying habit on the part of young Canadians. When it is recognized that one half of the Canadian expenditure on books goes to those "titles" that are called "textbooks" and that are, therefore, almost compulsory purchases, it seems obvious that everything possible must be done to stimulate Canadian public interest in reading and in the voluntary pur-

chasing of "titles" other than those required for some formal educational process.

In this regard, it is reassuring to note the emphasis that many schools now place on reading non-text "titles" and, indeed, on the building-up of personal libraries. While this development is creating problems for textbook publishers that must be solved, it seems likely that it is also preparing future generations of Canadians who will be more eager than their parents or grandparents to read and to purchase books. This eagerness may help to counterbalance the limitations of the market now imposed by a relatively small population. If so, there is reason to believe that, without diminishing the vast range of "titles" available to Canadians from abroad, publishers will be able to produce more Canadian "titles" in the future, as the problem of small press runs becomes less significant. In the meantime, it is to be hoped that every effort will be made to develop the technology that makes short press runs economically feasible.

In the belief that others will be stating the case for Canadian ownership of Canadian publishing houses, this paper has concentrated on an attempt to demonstrate certain beneficial aspects of foreign involvement in Canadian publishing. This concentration should not be taken to mean a lack of concern for the welfare of Canadian-owned publishing houses. This company would welcome any positive measures that might be taken to encourage the growth and development of those houses. Obviously, what it would not welcome is the adopting of any restrictions that would hinder the free development of foreign-owned companies engaged in arranging the production and distribution of books.

At this time, when television and films have assumed a role of immense importance in human communication, it is essential that every conceivable support be given to the creation, production, and reading

of as many different "titles" as possible if we are to encourage mankind's unique ability to make precise verbal representation and evaluation of the human experience. Such representation and evaluation reflect clarity of thought on the part of the author and encourage it on the part of the reader. Without them, the great potential value of the other media of communication may be transformed into an actual danger. The reasoned assessment of experience that good books offer and the disciplined stimulation of the imaginative process that they provide combine to provide the most powerful weapon man has to combat the fuzzy thinking, the blunted imagining, and the inarticulate feeling that moving pictorial imagery often engenders. Surely it is vitally important to increase the arsenal from all possible sources of supply.





ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

MR. W. C. HEINE

APRIL 28, 1971



B R I E F

to the

R O Y A L C O M M I S S I O N

on

B O O K P U B L I S H I N G

submitted by

William C. Heine



INTRODUCTION

This brief offers the Commission information on the sale of Ryerson Press in October, 1970, and suggests a solution to the problem of maintaining a healthy book publishing industry in Canada. I was chairman of the Division of Communication of The United Church of Canada at the time Ryerson Press was sold to McGraw-Hill Company of Canada Limited. The Division of Communication was responsible to the General Council of the church for the operation of Ryerson Press.

BACKGROUND OF RYERSON PRESS AND ITS SALE

Ryerson Press was a 140-year-old publishing and printing firm, founded by Egerton Ryerson to publish religious material for the Methodist Church. The firm grew like Topsy to annual sales of several millions after World War II. Never incorporated, never taxed, it had operated for decades at a small profit, subsidizing a great deal of church printing and publishing, and turning over any surplus funds to the church pension funds (about a million dollars over several decades).

In the past 10 years, however, the firm was struggling with a number of difficult problems. Competition in the printing and publishing business was becoming fierce; management was in many respects still operating under 19th century policies; unwise purchases of machinery had compounded the firm's basic inefficiency; the impact of extensive borrowings for new equipment had not been fully assessed; and the firm gradually became what is known in business as a sick outfit.

In the summer of 1968 I was asked to become chairman of the Division of Communication (a voluntary, unpaid post; in business terms, chairman of the board of Ryerson Press). It was understood that with the help of officials of the church I would attempt to



restore Ryerson's profitability or dispose of its assets. Business consultants were called in; management was changed; operations consolidated; unprofitable sidelines eliminated; and staff reduced gradually. By late spring of 1969 every indicator, including two consultants' reports, showed that Ryerson Press could not be salvaged without massive injections of capital for new equipment (photocomposition, offset, and computers); a further major reorganization of its editorial, production and sales management; and a long wait for any return to its debt load. Whether these and other necessary changes could be successfully implemented was doubtful indeed.

I was forced to the reluctant conclusion that Ryerson Press could not be salvaged. Indeed, it was probable that no church-oriented book publishing and printing operation could survive without heavy subsidy from church funds.

The executive committee of the church's General Council therefore decided to sell Ryerson Press. For a year there were no takers. Losses continued to be heavy. Assets of the firm were being eroded by hundreds of thousands of dollars a year, though the rate of loss was being reduced.

In the spring of 1970, tentative approaches were made by several companies. One was McGraw-Hill of Canada Company Limited.

The first part of the paper discusses the importance of maintaining accurate records of all transactions. It is essential for the company to have a clear and concise system in place to ensure that all financial data is properly documented and accessible. This will help in the preparation of financial statements and provide a clear picture of the company's financial health.

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Maclean-Hunter Limited also began asking questions. Then a group of employees, led by the general manager of Ryerson Press, Gavin Clark, put in an offer.

By early autumn it was apparent that two major companies (McGraw-Hill and Maclean-Hunter) were seriously interested, with two or three other offers much less attractive also being discussed. Finally, Maclean-Hunter put in a firm offer with a deadline for acceptance which forced the church into two weeks of intensive negotiations. Both Maclean-Hunter and McGraw-Hill offers were for the non-church publishing business only. The printing business and church-related publishing are still owned by the church.

On October 28, 1970, an ad hoc committee set up by the church met to consider its final position prior to the deadline set by the Maclean-Hunter offer.

Consultants had prepared comparisons which showed about a million dollars difference between Maclean-Hunter and McGraw-Hill offers. The actual difference between the two offers was about \$500,000 (offers were approximately \$1,750,000 from Maclean-Hunter and approximately \$2,250,000 from McGraw-Hill). Maclean-Hunter's offer was to buy the non-church publishing business outright, including an excess of accounts receivable over accounts payable of between a quarter and a third of a million dollars. The McGraw-Hill offer was essentially for inventory and copyright;



hence the real value of its offer was about a third of a million more than that of Maclean-Hunter. The Maclean-Hunter offer also included payment of a portion of its price over several years, while the McGraw-Hill offer was immediate cash, a factor which added some \$200,000 to the McGraw-Hill offer. Therefore, in terms of net return to the church, the McGraw-Hill offer was worth about \$1,000,000 more than the Maclean-Hunter offer.

The decision of the committee by a majority vote was to sell to the highest bidder, McGraw-Hill.

My reaction to this decision was to resign as chairman, despite having handled, in close association with Dr. Frank Brisbin, secretary of the Division, the negotiations with McGraw-Hill and Maclean-Hunter.

There were three reasons. One was that in my opinion the United Church of Canada, by selling Ryerson Press to an American firm, would muzzle itself in speaking out officially in future on the issue of Canadian economic nationalism, an issue which will increasingly occupy the attention of Canadians in the 1970s. The money, though great, was less important than the principle; I had hoped the church would forego the additional revenue.

Another reason was that I had spoken in public as an

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The document then outlines the specific procedures for recording transactions, including the use of standardized forms and the requirement for double-entry bookkeeping. It also addresses the need for regular audits to ensure the integrity of the financial data.

The second part of the document focuses on the management of the organization's assets. It provides a detailed overview of the various types of assets, such as cash, inventory, and fixed assets, and describes the methods for valuing and depreciating them. The document also discusses the importance of physical inventory counts and the use of technology to track assets more effectively.

The third part of the document deals with the organization's liabilities and equity. It explains the different types of liabilities, including short-term and long-term debt, and provides guidance on how to manage them. It also discusses the calculation of equity and the distribution of dividends to shareholders.

The final part of the document summarizes the key findings and recommendations. It reiterates the importance of accurate record-keeping, effective asset management, and sound financial planning. The document concludes by stating that these practices are essential for the long-term success and sustainability of the organization.

individual about Canadian economic nationalism, urging Canadian legislation to require that 51% of future business and industrial development in Canada be owned by Canadian citizens.

Finally, as editor of The London Free Press, I had written or approved editorials expressing similar views.

It was not possible in good conscience to continue to express the opinions I held as an individual and as an editor and to participate in the majority decision concerning Ryerson Press.

The sale of Ryerson Press was inevitable. Given the legislative and economic situations in Canada at that time, it was also probably inevitable that the buyer was the Canadian subsidiary of an American publisher. Nothing can now be done about the sale of Ryerson Press. Attention must be directed at preserving existing Canadian publishing firms and converting Canadian subsidiaries of American firms into companies in which Canadians own a majority of shares.

The first part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The second part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The third part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The fourth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The fifth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The sixth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The seventh part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The eighth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The ninth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health. The tenth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all stakeholders are kept informed of the company's financial health.

AN OPINION ON FUTURE ACTION REQUIRED

The issue faced by this commission on book publishing does not primarily concern trade books (i.e., speculative books, including novels, which are intended for the general reader). Trade book publishing is a risk enterprise which few book publishers can afford to do exclusively. Most book publishers seek the relatively secure market of textbook publishing, where the quantity of books required is more predictable and the market life of books is longer. With the security of income associated with educational books, publishers can afford to take the risks inherent in trade book publishing. (One of several reasons for the financial difficulties currently experienced by McClelland and Stewart is said to be that the firm has not developed its educational book business to the degree required for financial stability).

It is precisely this education textbook field which the Canadian subsidiaries of American publishing firms develop most. In my opinion, McGraw-Hill wanted Ryerson not because of its trade books, which had deteriorated in appeal in recent years, but because Ryerson continued to publish a good list of educational textbooks. This educational book list was a strong supplement to

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be carefully documented to ensure the integrity of the financial data. This includes recording dates, amounts, and the nature of the transactions.

Secondly, the document outlines the procedures for reconciling the accounts. It states that a regular reconciliation process should be followed to identify and correct any discrepancies between the internal records and the external statements. This process is crucial for maintaining the accuracy of the financial statements.

Thirdly, the document addresses the issue of internal controls. It suggests that a robust system of internal controls should be implemented to prevent fraud and errors. This includes separating duties, requiring approvals for transactions, and conducting regular audits.

Finally, the document concludes by stressing the importance of transparency and accountability. It encourages the organization to maintain open communication with stakeholders and to provide clear and concise financial reports. This will help build trust and ensure the long-term success of the organization.

McGraw-Hill's already extensive invasion of this field in Canada.

In considering the book publishing industry in Ontario and in Canada, the commission will be asked to consider proposals to restrict book imports, to establish loans by government agencies, to arrange central buying of educational textbooks within each province, and to take many other steps to preserve Canadian book publishing. The commission's ultimate concern, in my opinion, should be to take steps to ensure that a majority of educational textbooks in the province of Ontario are not only published in Canada, but are published by companies in which a majority of shares are owned by Canadians. That is the base for the prosperity of the entire Canadian book publishing industry.

If Canadian subsidiaries of American firms continue to capture the educational textbook market, then by the nature of the industry it will be only a matter of time before the last of Canadian-owned book publishing firms goes into receivership or sells its inventories and copyrights to a Canadian subsidiary of an American publishing company. (It is ironic that one factor in Ryerson Press' financial difficulties was the inroad of American Sunday School textbooks in United Church Sunday Schools across Canada).

This trend, in my opinion, will not be halted or reversed by setting up federal or provincial development loan organizations.

Inevitably, despite extensive loans and low interest rates, the American invasion of the educational publishing field through Canadian subsidiaries will capture that market and drive Canadian book publishers into thinner margins and eventual receivership. The most generous loans and low interest rates cannot compete in the long run with publisher's agents approaching Canadian authors with advances on royalties twice what struggling Canadian firms can afford to advance, nor with the greater research facilities available to Canadian subsidiaries through the large research staffs and funds at work in the parent American publishing firms.

It is a mistake to focus criticism and concern, as so many do, on the Canadian content of textbooks used in Ontario schools; the anguish of those who protested the sale of Ryerson Press was often directed at such obvious Americanisms as kindergarten Davy Crocketts cheerfully shooting savage Indians. This is not the issue. The real threat is far more subtle; it lies in the fact that a high percentage of textbooks used in Ontario schools are published by Canadian



subsidiaries of American publishing companies. The danger is not in the obvious substitution of the Stars and Stripes for the Maple Leaf, but in the possibility, indeed the probability, that Canadian authors writing for subsidiaries of American firms are likely to avoid strong criticism of United States in the historical, political, economic, or cultural fields. The long-term implications for Canadians are obvious. Ontario has no trouble controlling the obvious aspects of Canadian content in its school textbooks if it wishes to do so. That is the function of the approval system of Ontario department of education.

The real problem is finding a way to keep Canadian publishing companies in Canadian hands and, since all but a few Canadian publishing firms have disappeared and have been replaced by Canadian subsidiaries of American publishers, to convert the existing Canadian subsidiaries of American firms into companies in which the majority of voting stock is owned by Canadians.

Canadian majority control of publishing companies operating in Canada is, or should be, of deep concern not only to Ontario but also to all of Canada. I consider it to be as crucial to the continued cultural, economic and political survival



of Canada as is the preservation of Canadian independent broadcasting and the Canadian ownership of newspapers.

The problem faced by this commission is how to keep textbooks Canadian in content and philosophy. Doing so obviously requires a healthy Canadian-owned book publishing industry.

It would be unwise, indeed wrong, for the provincial or federal government to enter the book publishing field. One thing this country does not need, now or in the future, is federal or provincial governments publishing textbooks for Ontario and Canadian schools. The creative, competitive function of book publishing is not well met by governments even under the most ideal conditions, an assumption so self-evident I propose not to develop the point.

It would equally unwise and wrong for the federal or provincial governments directly or indirectly to subsidize Ontario or Canadian book publishers, educational or trade. Injection of public funds as loans in the long run would not rescue the failing book publishing industry in Canada because the publishers would still be forced into marginal operations by the sheer size and resources of American competitors. Of far greater importance is that in time governments would then be subject to pressure to take over the failing book publishing industry to prevent the country's



entire production of educational books falling into the hands of foreign corporations.

The answer appears to me to lie in the approach taken by Canadian Radio and Television Commission in directing that a percentage of total programming by CBC and private Canadian broadcasters be Canadian content. As a result, in recent years, there has been an explosion of Canadian talent as entertainers, musicians, and singers compete for the entertainment market thus created.

Ontario could achieve the same result in book publishing by legislating that after a given date, school boards in Ontario would be required to buy 60 or perhaps 75 per cent of their elementary and secondary school textbooks from publishing firms in which a majority of the shares are owned by Canadians, which are published in Canada and which are written by authors who are Canadian citizens. There might well be different percentages between elementary and secondary schools. Such a plan probably would not function well at university level because of the more cosmopolitan nature of most disciplines. Smaller percentages might be applied in future to universities on the basis of experience with elementary and secondary schools.

The effect would be to force those marginally-profitable Canadian subsidiaries of American corporations which were in Canada only to milk the Canadian market to close their operations in Canada. The majority of reputable Canadian subsidiaries of American firms would go public to ensure being able to meet Ontario requirements, or would negotiate sales of blocks of their stock to purely Canadian corporations. Either way, final control of Ontario book publishing would be in the hands of Canadian shareholders.

Canadians must not entirely shut out foreign investment, whether American, British, German or Japanese. What is required is that new Canadian subsidiaries of foreign corporations not be wholly-owned outside Canada, and that, in some critical areas such as book publishing, existing American-owned subsidiaries be converted to Canadian majority ownership. Nor can Canadians entirely shut off the flow of information from other countries. The proposal made here should never be used to require that 100 percent of educational textbooks be published by firms with a majority Canadian ownership. Probably the maximum requirement should never be more than 75 percent.

Such legislation, I believe, would ensure that most textbooks used in Canadian schools would be published under the

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The text outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the process, from the initial planning stage to the final execution. The text highlights the challenges faced during the implementation and the strategies used to overcome them. It also discusses the role of the various departments in the organization and the importance of their cooperation.

The third part of the document provides a summary of the findings and conclusions. It discusses the overall impact of the changes and the lessons learned from the experience. The text also includes recommendations for future actions and a timeline for the implementation of the next phase of the project.

The fourth part of the document contains the appendices, which include additional information and data. These appendices provide a more detailed look at the various aspects of the project, including the data used in the analysis and the results of the various tests and experiments.

The fifth part of the document is the bibliography, which lists the sources used in the research. This section is important for ensuring the credibility of the document and for providing a reference for other researchers in the field.

The sixth part of the document is the index, which provides a quick and easy way to find the information you are looking for. The index is organized alphabetically and includes page numbers for each entry.

The seventh part of the document is the glossary, which defines the key terms and concepts used in the document. This section is important for ensuring that everyone who reads the document has a clear understanding of the terminology.

The eighth part of the document is the conclusion, which summarizes the main points of the document and provides a final thought on the project. The conclusion is an important part of the document as it provides a clear and concise summary of the findings and conclusions.

final control of Canadians. By assuring existing Canadian publishers of an expanded textbook market, such a plan would give the few remaining firms added financial stability. It would also make the educational textbook market the base for the healthy development of a wide and varied range of Canadian trade books.

Textbook publishing would be left to free enterprise, where it should be, and under the final control of Canadians which is also where it should be.

The first part of the paper discusses the importance of understanding the cultural context of the research. It highlights the need for researchers to be sensitive to the values and beliefs of the communities they are studying. This is particularly important in the field of education, where cultural differences can significantly impact learning outcomes.

The second part of the paper focuses on the methodology used in the study. It describes the qualitative approach adopted, which involves in-depth interviews and focus group discussions. The researchers aimed to explore the experiences and perceptions of the participants, rather than testing a specific hypothesis.

The third part of the paper presents the findings of the study. It discusses the themes that emerged from the data, such as the role of family in education and the influence of community norms. The researchers found that there were significant differences in the way that different cultural groups viewed education and learning.

The final part of the paper discusses the implications of the findings for practice. It suggests that educators and policymakers should take into account the cultural context of their students and communities when designing educational programs. This could involve providing additional support for students from disadvantaged backgrounds or adapting teaching methods to better suit different cultural groups.



38

ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

GENERAL PUBLISHING CORPORATION

APRIL 28, 1971

30 LESMILL ROAD, DON MILLS



ONTARIO, CANADA • TEL. 445-3333

Submission to

THE ROYAL COMMISSION ON BOOK PUBLISHING

on behalf of

GENERAL PUBLISHING CO. LIMITED

MUSSON BOOK COMPANY

PAPERJACKS

CANADIAN BONANZA BOOKS

BOOK SERVICE OF CANADA

April 16th, 1971.

"Rather than worrying about the additional influence from General Motors in Oshawa being owned by General Motors in New York, and Ford in Windsor being owned in Detroit, this influence is relatively tiny and much more is to be gained by the strongest possible development of autonomy in television programmes, autonomy in book publishing, and that healthy support should be given to the Canadian Publishing Industry to make sure that the educational system is strongly supported. That's where real cultural autonomy lies." ... John Kenneth Galbraith.

"He can remind us not only that we are 'the only country left in the world which is pure colony' but also warn us of what we might become: not the 'True north strong and free' but 'a sham south weak and occupied' if the Canadian imagination does not create its identity and the nation find its unity." Quote from Peter Buitenhuis in his Globe & Mail review of Northrop Frye's THE BUSH GARDEN.

"The greatest day in British publishing history was the day Allen Lane started Penguins." ... Sir Robert Lusty.

Book publishing in Canada today stands on the threshold of an exciting new era. In fact, since the end of the war in 1945 book publishing has been a great challenge, with many opportunities, and a number of Canadian firms, both Canadian owned and foreign owned, have successes to record. The success of our own firm since we purchased it in 1957 in the publishing of both international and Canadian authors, the buying back of Musson's, the old Canadian publishing house, the inauguration of PaperJacks, a Canadian mass market publishing list and the beginning of Canadian Bonanza Books, a programme of re-printing quality Canadian titles, gives us confidence to predict even greater challenges and results for Canadian publishers in the '70's. (See Note #1).

Canadian publishers must be realistic and accept the fact that they cannot publish only Canadian books and survive, because we do not as yet have a large enough population, a large export market or a subsidiary rights market to support such ventures. United States publishing had to go through the whole process, which ran through salesmen from the U.K. with trunks of books visiting their country, up through sales offices, agency agreements, the combination of publishing American lists, plus British lists, and finally publishing mainly American titles and buying international rights. It was the great population of the United States, their expanding export markets and the protection of their home market which made possible the great lists of the American



publishers. Such publishing, in turn, made possible the organization of large and sophisticated wholesale operations for both domestic and export business.

The Canadian Book Industry has been following the pattern of the United States, but has not yet reached a market comparable to theirs and does not have marketing organizations able to give the same specialized service. Let us look at the Canadian Book Industry as it now is.

(1) Publisher - Publisher Agent - Foreign Owned Subsidiary. This group makes up by far the largest force in Canadian publishing and many houses have impressive lists of Canadian books, but their first responsibility is the marketing of their parent firm's list in Canada, so they are to a great extent agents. For most of these firms it is the income from their non-Canadian list which supports and makes possible the publishing of Canadian titles.

(2) Publisher - Publisher Agent - Canadian Owned. Firms in this group, while not as large as the American or British owned, have contributed a valuable service in the development of the Canadian Book Industry, and while most of the income comes from the publishing and marketing in Canada of international lists and authors, many of these publishers have an important list of Canadian titles. Once again, it is the contribution from the international list which supports the Canadian programme. The Canadian Publisher Agent is the backbone of the book industry in Canada. There are more books in English available in Canada than in any other country, and as the foreign owned subsidiaries carry mainly their own lists and the "Canada only" publishers are not involved, it means the other tens of thousands of international titles required by Canadians are stocked, catalogued, sold and serviced by the Canadian Publisher Agent.

(3) University Presses. Canada has only a few but University of Toronto Press is considered to be one of the finest in the world. It must be understood that while a University Press publishes Canadian titles, many of the books under their imprint are simply printings purchased from foreign firms. Another University Press is McGill-Queens and it publishes some Canadian titles and acts as an Agent for other University Presses.

(4) Publisher-Canadian Owned - Canadian Titles Only. This group, while greatly admired and publicized, will have difficulty in continuing publishing because the income from Canadian books only is small, and so far has



not been able to support solely domestic publishing unless it is heavily subsidized, or financially supported with low cost Government loans.

(5) Mass Market Paperback Publishing. All the firms in Canada until recently are basically sales offices of foreign owned companies. Very few Canadian authors get into these programmes. These firms do create business for two Canadian printing companies by having their best sellers printed in Canada from American plates.

(6) Canadian Book Wholesales for Hardcover Books. These firms are mainly owned by Canadians and buy their books from Canadian publishers or Canadian Publisher Agents. There are also American owned wholesale houses, some who buy their supplies in Canada and others who buy very little in Canada.

(7) Book Wholesales Outside Canada. There are a number of firms which do not operate in Canada, nor pay any taxes in Canada or make any contribution to the Canadian publishing industry, but do get millions of dollars of Canadian tax payers' money from the Institutional and Educational budgets. We would venture the opinion that these outside-the-country wholesales get more Canadian business than those operating in Canada.

(8) Mass Market News Jobbers. As the mass market paperback is becoming the important book for the man on the street and, in many cases, for the school courses, the control of the distribution of mass market paperbacks is very important to the development of the book industry in Canada. It should be pointed out that the control of this market is, to a great extent, owned outside of Canada and this is a contributing factor in making it almost impossible to get many Canadian authors into mass market editions and on the news stands.

AREAS OF STRENGTH IN THE CANADIAN BOOK INDUSTRY.

Canadian Authors. Never before has there been such a wealth of Canadian writing and the quality of the writing is commanding international attention.

Canadian Publishing Expertise. In spite of the problems of publishing in Canada and of financially supporting a Canadian list, many Canadian publishers have developed lists comparable to the finest in the United States or Britain and there is every indication that many young Canadian publishers could do even greater things if the opportunities were available. The important Canadian lists published by the foreign owned firms were all created, without exception, by Canadian personnel.

Canadian Bookstores. Some remarkable developments are happening in the retail sector of the book industry. Not only do we have some of the finest privately owned bookstores in the world, such as Britnells, Duthies, Hurtigs, and Leishmanns, but retail chains of stores, which are comparable to any in the United States, are covering the country from coast to coast. Classic's Bookstores, Coles Bookstores, and W. H. Smith Bookstores, are bringing selections of books to millions of people such as they have never had before. Also, every major university in the country now has a large retail bookstore.

Government Book Budgets. Most Provincial Governments and the Federal Government have in recent years supplied money for the purchase of books in Schools, Colleges and Institutions greater than this country has ever had before, and I believe compares favourably with any other Government book budgets in the world.

Creation of Jobs. Publishing and the distribution of books is specialized and detailed work. At a time when Governments are trying to create employment, it would seem the development of the Canadian Book Industry would help in this matter, because on an average every forty thousand dollars worth of volume would create one job in book publishing, as well as contributing to the employment of other people in related industries.

Export of Canadian Books. This has not been an area of strength in the past, but the world is awakening to Canada and a strong Canadian publishing industry will find the international market is looking favourably at our work. There are signs that more Canadian books are going to be produced in this country and supplied to foreign markets. In a matter of weeks we have contracted to supply American and British publishers with editions of three Canadian titles. SPEAKING CANADIAN ENGLISH by Mark Orkin is being published in London and New York, EATON'S 1901 CATALOGUE in New York, and ELECTRICAL AND ELECTRONIC DRAFTING by Bruce Renton also in New York. The Canadian publisher agent is in a particularly strong position to export his Canadian books because of his close association with many of the world's outstanding publishers. He does not have to rely on one parent firm in New York, Chicago or London to co-publish.

AREAS OF CONCERN

The Spending of Canadian Book Budgets Outside the Country. The major area of concern which affects the entire book industry is the spending



of millions of dollars of Canadian tax payers' money with firms outside Canada for books, most of which can be supplied by Canadian firms. Many University Libraries, and some Public Libraries spend most of their money outside this country, and now the largest U.S. Jobber is making strong inducements to get the Secondary School business. Libraries need and must have books from other countries, but let's supply them from here, so the millions of dollars spent for imported books may benefit all Canadians. Most of the books needed can be supplied by Canadian Publishers, Publisher Agents, or Canadian Wholesalers. Canadian Publishers buy these books at much lower prices than Libraries, Colleges and Schools do from foreign Jobbers. The prices paid by Canadian Institutions to Canadian suppliers are comparable, in most cases, but may be slightly higher or lower in a few cases. However, when the money is spent in Canada it contributes a considerable amount to the Canadian economy through the creation of jobs, not only in publishing, but in the auxiliary services of printing, paper, transportation, etc. As well it creates municipal income, and corporation taxes and helps the balance of payments. These taxes, in turn, help the development of Canadian schools, colleges and libraries. A very significant point is that the publishers' profits on this business would make possible the publishing of more Canadian authors. The Institutions say it is easier to order from large, well organized foreign jobbers, and it saves the local Institutions internal work and may cost less. This is likely correct, but I hope you noticed it even eliminates jobs in the Canadian Libraries. Is this not the short view for Canadian Institutions to take? Will Canada ever have large, well-organized distribution centres, if the largest book buyers in Canada - the Government supported Institutions - send large purchasing budgets out of the country? If even one-half of the millions of dollars spent outside Canada by the University, College, Public and School Libraries was spent here, Canadian publishers could publish more than 200 extra Canadian titles a year - pay royalties to Canadian authors on all these - and more than one large book distribution centre could be supported by that volume alone. We are not only asking for support for the publishers owned by Canadians, but also for the many subsidiaries of American and British Publishers who have developed the Canadian publishing industry and made such a valuable contribution to the Canadian economy and culture. Our target should be the American and British Jobbers who get the Canadian tax payers' book budgets, and yet contribute neither to the Canadian economy or the Canadian culture.



If our Governments, Federal, Provincial and Municipal, would, as the Governments in the United States and Britain do, make sure that their Educational Budgets are spent at home, we would have a much healthier book industry, because the publishers' income would be considerably greater, and the Canadian owned houses, most of which are under-capitalized, would be strengthened and would not be vulnerable to purchase by out-of-the-country interests. The concern shown over the Gage and Ryerson purchases, the near collapse of the Co-op and the dire financial difficulties of McClelland & Stewart indicates this is the time for action. (See Note #2).

Shortage of Capital. While wholly owned subsidiaries do have the advantage of lines of credit which are created by their home offices, it is safe to say the whole industry, including publishers, wholesalers and bookstores are short of capital. Development funds are needed at reasonable rates if Canadian owned firms are going to be able to compete on an equal basis with foreign owned subsidiaries.

Distribution. The Canadian Book Industry needs stronger wholesale distribution firms. American firms with a domestic market of two hundred and twenty million people, plus a percentage of the other English speaking world, can afford sophisticated methods which Canadian firms with a fifteen million English speaking market cannot, especially when you consider that a high percentage of the business which should be going to Canadian wholesales is now going out of the country. It is imperative that Canadian owned wholesalers should be strengthened and supported.

Canadian Ownership. Just as Canadian ownership is felt necessary in television, radio, magazines, newspapers and banking, greater participation by Canadians in the publishing industry is necessary if we are to ensure the expression and identity of Canadian life. Canadian life is different than American and we feel Canadian owners in book publishing are more likely to finance and publish books which are peculiarly Canadian and which might not get the approval for publication by Head Offices in New York, London or Chicago. Northrop Frye and John Kenneth Galbraith in the quotes used at the beginning of this brief state clearly and succinctly the need for Canadian identity and autonomy.

Balance of Payments. Mr. Gordon E. Pallant of The Department of Industry, Trade & Commerce, Ottawa, stated recently, there was a balance of payments loss between the United States and Canada of about ninety-five

million dollars. Part of this is due, of course, to the fact that Canadian Libraries are buying books in the United States at a discount which is much less than the Canadian Publisher buys from the American Publisher. It is not difficult to prove that if Canadian Libraries bought their books in Canada, five to ten million dollars a year in the balance of payments could be saved.

Government Publishing. Many Government Departments are publishing books at great expense to the tax payer in areas where those Departments should not publish books. Examples are Information Canada, Ottawa, The Queen's Printer, Toronto, The National Film Board, The C.B.C. and other Departments too numerous to mention. A publisher's experience would indicate that most of these Departments are not professional publishers, and consequently are paying far too much to get their books published even though these facts are hidden by the abnormally low subsidized prices. In spite of such low prices the books very often do not get distributed because the Government Departments do not have the facilities to market books effectively and efficiently. Commercial Publishers value the outstanding research and knowledge which emanates from these Departments and are willing to co-operate to ensure these works are published more economically and efficiently and reach more readers.

Ontario Department of Education Regulations for Approval of Text Books.

The Ontario Department of Education requires that a proposed text book be completed in marketable form before it will be considered for approval and inclusion in Circular 14. Many Educational Departments do not require this complicated and expensive procedure and have found ways to ensure that quality text books are published. (See Note #3).

Mass Market Paperback Distribution. The control of this market is mainly in the hands of foreign owned Companies and the methods for distribution are patterned after the wasteful marketing procedure which is used in the United States. With the great market in that country and the quantities of titles printed the margin for destruction can be applied, but when one tries to put Canadian authors into mass market paperbacks in Canada the size of the market and the run does not warrant such wastage. Study of mass market paperback distribution in Canada is needed and methods must be found to overcome the present restrictions.

The Lack of Subsidiary Rights. One of the reasons imported books cannot be sold at the same price as in the country of origin is the fact that



the Canadian Publisher has no income from subsidiary rights, whereas the American or British publisher depends very much on that extra income in order to price his books for his domestic market and for part of his profit. The U.S. or British Publisher does not share those subsidiary incomes with the Canadian Publisher Agent. As Canadian publishing develops it is hoped the development of the film industry, the magazine industry, and other users of authors' works will supply subsidiary income for both publisher and author.

Photocopying. Photocopying, particularly by Schools, Colleges and Institutions is stealing the livelihood of the author and publisher. Surely the creative work of an author, which is developed by the publisher, should be compensated for when it is used through the photocopying process. While students and others benefit through the dissemination of information by photocopying we believe the main benefits at this stage go to the manufacturers of photocopying equipment and they should not be allowed to further their interests by the unfair use of the creative works of others.

U.S. Manufacturing Clause. The U.S. Manufacturing Clause in the American Copyright Law prohibits the export of some Canadian works in quantity to the United States and this, we say, is unfair when one considers the great imbalance of U.S. books sold to Canada.

The White Paper on Finance. The developing book industry in Canada needs encouragement and incentives and we believe the White Paper, as proposed by the Federal Government, increases taxes on small businesses and makes no provisions for incentives. Our Company submitted a detailed brief to Ottawa and this information is available to this Commission.

Free Books for College and University Staffs. The majority of texts used in Canada originate in the United States and the system of giving free books on request to College and University Staffs for their consideration in selecting adoptions was inaugurated in the United States. This system has been imported into Canada which is a secondary market, and the margins for such free books are not built into the Canadian Book Industry without raising the price of books to students and consumers, the people who should be our main concern. Members of College Staffs are used to getting free books and it will be difficult to halt this practice, but we think Departmental Library budgets are sufficient to supply the books they absolutely need for consideration and this would stop the collecting of vast free libraries particularly by academics in their first two or three years after leaving college.



No Canadian Library Journal of Reviews and No Central Canadian

Source for Cataloguing Information. Most sources of information on reviews for books for Library use in Canada come from the United States and we believe there is need for a Canadian Library Journal of Reviews and this should be the concern of Federal and Provincial Governments, Publishers, and Library Associations. Similarly there is need for a nationally acceptable standard for Canadian cataloguing.

Lack of Research Funds. In the United States the Federal Govern-

ment supplies millions of dollars for educational research. In the United States when the research is completed the material is made available to commercial publishers whereas in Canada many of the research centres publish much of their work, through their own budgets, which could be published more efficiently and profitably by commercial publishers.

Mass Market Publishing of Canadian Titles. In the future most

Canadians will look to the mass market paperbacks for their supply of reading materials, and this is one area in Canada which has been neglected and needs immediate action. Our own firm has stepped in with a new programme called PaperJacks and asks that all segments of the book industry in Canada recognize such a programme and support it.

Reprints of Quality Canadian Titles. Over the years many important

major works have been published in Canada, but once the original printing was sold the publisher let these books go out of print. We believe Canada needs these books to be reprinted and have instigated a programme of buying rights from other publishers and reproducing these important works to make them available through Libraries, Schools and Bookstores.

Duty on Books. A ten per cent duty applies on a great many of the

books imported from the United States and this increases the cost of books in Canada. If the price of books is to be held down we believe this duty should be abolished. It may be argued that where the Canadian Publisher Agent imports American books and pays the duty he may get a rebate on those books sold to Educational Institutions if he proves his case to the Customs Department, and this is so. However, the red tape and cost of paper work to claim back this money and the tying up of capital in the meantime means that the Publisher ends up with much less than the rebate and the whole purpose accomplishes very little because the income to the Federal Government is insignificant in relation to the cost of collecting. If Canadian tax payers Library budgets are spent



in Canada then we would recommend the abolishment of the ten per cent duty on all books imported from the United States.

PROPOSALS.

Spend Canadian Funds in Canada. Books which are available in Canada whether international or Canadian should be purchased in Canada. Federal and Provincial Departments can, and should, better control the spending of Canadian tax payers' money.

Low Cost Development Funds. Certain areas of Canadian publishing which need development should have available low cost development funds. In areas where foreign publishers have advantages over Canadian firms in the matter of financing, then the low cost development funds should be made available to make Canadian firms competitive.

Percentage of All Library Budgets for Books Should be for Canadian Titles. When an important Canadian title is to be published the Publisher does his research to find out how many Public Libraries, College Libraries, High School Libraries and any other Libraries there are in the country to get a base for quantities. If all these Canadian Libraries, which should have such titles, purchased them, more titles would be successful, but such is not the case. There are many important titles which are not purchased by even twenty-five per cent of Canadian Libraries and while the publisher cannot say in which Libraries the books are not, he can tell from his sales figures the majority of Canadian Libraries do not buy the important Canadian titles.

Library Budgets should include a higher percentage of British Published Titles. While Canadian titles are suffering because of the lack of purchasing by Libraries, there is also an imbalance in the selection of books in Canadian Libraries because British titles are not being selected as they should be. We would recommend that all Libraries include a greater percentage of British authors than they now contain and the books selected should be purchased from the Canadian Publisher Agent - not from the British Wholesales.

Incentives for Depressed Areas of Industry. If the Province of Ontario believes in the policy of making loans, and sometimes forgivable loans, to assist depressed areas, then we believe the Book Publishing Industry should be considered a depressed area and similar incentives and concessions should be made to this industry, even though it is centred in Metropolitan Toronto.



Tax Concessions for the Publication of Canadian Books. While

many firms will ask for grants to publish Canadian books, we believe successful publishing should be acknowledged and certain tax concessions might be made where Canadian titles are published successfully, and the tax concessions could be increased in ratio according to the percentage of Canadian ownership of the Publisher.

Research. Research funds should be available for educational

research and this information should be made available to publishers for commercial publication and Government Departments should not be running amateur publishing departments.

Special Canadian Editions for Export. The United States, Great

Britain, Russia and China, all subsidize low priced editions for export. Canada has now reached a stage of development where we believe Canadian titles should similarly be produced and placed in foreign libraries.

Support for the publication of mass market paperbacks and their

distribution. Some form of support, we believe, should be made available to Canadian owned firms publishing and distributing Canadian titles done in mass market paperbacks. This is one area of the Canadian publishing scene which is almost entirely controlled from outside the country, and if we are to get Canadian authors on the news stands some methods must be found to support this kind of programme.

Canadian Ownership. Foreign book publishers wishing to set up

business in Canada should be required, as in Mexico and some other countries, to make at least fifty one per cent ownership available to Canadians. Those publishers now established in Canada, which are foreign owned, should be required over a reasonable period of time to make financial participation available to Canadians.

Canadian Library Journal of Reviews Plus Canadian Source for

Cataloguing Information. Canada should not be dependent on foreign review sources for the selection of their books and there should be a Canadian Library Journal of Reviews for all books and these reviews should be done by Canadians. The Journal should be financially supported by Publishers, Wholesales, Library Associations and Governments. The work could possibly be done by The National Library. A central cataloguing service should also be supplied. (See Note #4.)



Translation Funds. A bilingual society is the responsibility of all Canadians. If an author's work merits attention by both French and English we propose Information Canada should pay for the necessary translation.

Approval of Text Books by the Department of Education, Ontario.

The Province should not require completed books before giving approval. The Publisher should be able to submit the aims and objectives of the proposed book, give the table of contents with a breakdown for each chapter, submit well prepared copies of the text material and illustrations, and finally give specifications and estimated list price. With this information approval should be given without the high cost of producing finished books.

Get Government Departments Out of Publishing. The Canadian Book

Publishing Industry is large enough and willing to publish books which are commercially feasible and are developed out of Government programmes. Government Departments throughout the country are setting up small publishing empires, which are not efficient and especially so in the area of marketing. We recommend wherever Government funds are spent for the development of a book, that book should be published by a commercial publisher and first opportunity should be given to a Canadian owned firm.

Canada Council Grants should be continued but enlarged a great amount. Also the people responsible for deciding who receives the grants should be more open minded. There is a feeling in the book publishing industry that a small "in group" controls this programme.

The Elimination of the Governor General's Awards and the Establishment of the Canadian Book Awards. This new designation will have greater meaning to all Canadians and we would propose a national committee be established to make these Awards. The occasion of granting them should be promoted into a national event. Means should be found to supply great cash amounts for the awards and the event of awarding them should be one of the important evenings of the Canadian calendar, should possibly be held in The National Theatre in Ottawa, or moved from city to city each year, and the event should be televised coast to coast by the C.B.C.



REMARKS.

Listening to the many presentations at these hearings you would think only Canadian Publishers had problems. This is not so, and by the very nature of the business problems have always been involved, and always will, and to show you how minor some of ours are, please read Note #5.

Canadian publishing does have peculiar problems, which other countries do not, and these include the fact that Canada has a very small population in a very large country, and that more titles in the English language are available in Canada than anywhere else in the world. As well, we have Canadian customers who demand better service than given in countries where many of the books originate, but at the same time insist on not supporting Canadian publishing by the very fact they send millions of dollars of business to foreign jobbers for books which are available in Canada. Another peculiarity of the Canadian customer is the fact that he wants the right to buy British books at British prices, while demanding that his Canadian salary should be twice that of the people in Britain who do the same job.

A very peculiar problem is that created by our Governments in Canada with their open door policy. They literally say, come and take all our tax payers' money, and don't worry about our own Canadian publishers or businesses, and we won't make you invest anything in Canada to get our business. This is a problem no other publishers in the world have.

Canada is a developing country, and book publishing in Canada is a developing industry. Both these facts would indicate there would be a shortage of capital and some book publishers, because of the tight money during the last two years, have found it particularly difficult to raise funds.

Book publishing gives the truest expression and identity of the communications media, because it does not come under the controls of Governments or politics, and does not have to take in the interests of advertisers. Experience would indicate that Canadian owned publishing houses are most likely to be publishing in the areas of social concern, poetry and fiction, and these are the areas of publishing which are least likely to be profitable. It seems reasonable that if Canada needs such books published there must be means found to subsidize these national interests.

Some of the solutions to the peculiar problems of Canadian publishing are known and can be acted upon immediately. Governments should insist that Canadian funds are spent in Canada to purchase books which are available in



this country. Surely if the Ontario Government can put through a Chicken and Egg Bill to make sure that Quebec eggs and chickens do not get into the Ontario market, Ontario and the other Governments of this country must be able to stop American and British Jobbers from milking the economy of the Canadian Book Industry. The millions of dollars which go out of this country, if spent in Canada, directly or indirectly, with Canadian publishers, could give the book publishing and the printing industries an immediate injection of new life, and would overcome most of the problems which the industry now encounters. This would be the simplest and fastest method to help the industry, and the second would be to make no interest or low interest loans available to those publishers, which have earned support, and need it, and yet cannot borrow from regular financial institutions.

The submission of our Companies is made in the hope that some of the questions we have raised, and some of the solutions we are proposing, will be helpful to the Commission and the Industry. As you have likely noted, we have not come asking for financial assistance, and it is our belief we can carry out our programme through our regular business practices. However, if the Government is making money available to some publishers, and wants an accelerated programme of Canadian publishing, the creation of more jobs in the publishing industry, and more contracts for Canadian printers, then we would be available to accelerate our programme through the use of extra funds. For this year we have already published, or are committed to publish, nineteen Canadian titles, and we are sure this number will increase before the end of the year. The printings for these nineteen projects will approximate 175,000 books, and practically all of this work will be done by Canadian Printers.

The commissioners see us, hear us and read our briefs. We suggest this study will not be complete if the commissioners do not visit representative publishing houses to inspect and evaluate the publishing organizations being built. We invite you to make your first call on our firms.

For some of us in Canadian book publishing it has been our life's work, and for a few of us we have invested our life's earnings in a vocation which has been challenging, exciting and satisfying. Many publishers excuse their financial statements by saying they are in the business for the love of it. It does not have to be this way, and many of the Canadian publishing houses do show a very healthy return on their investments.

The public, if reading and listening to the reports from these

[The following text is extremely faint and illegible. It appears to be a series of paragraphs or a list, but the content cannot be transcribed accurately.]

hearings, must feel that book publishers are the most inefficient business-men going, and the industry is not worth saving. Book publishing, like farming, is a gamble, but it is also a profession of optimism. The doom and gloom which has spread through these hearings is not the voice of the publishing industry in Canada, and it is our hope that others along with us will speak positively about the importance of our work and the success that is being achieved in Canada. The greatest era of Canadian publishing is just ahead and we shall succeed.



NOTE #1.

Growth of Canadian Owned Publishing and Publishing Agency Firms.

The most dynamic growth in the publishing and marketing of books in Canada has taken place in the last decade, and Canadian owned firms have played a major part in this development. Such firms come to mind: McClelland & Stewart, General Publishing, Missons, Clarke Irwin, Burns & MacEachern, Fitzhenry & Whiteside, Book Society, Anansi, New Press, Coles Publishing, Griffin Press, Hurtig, Oberon, Harlequin, Peter Martin, University of Toronto Press and McGill-Queens Press. You will note many of these firms were either non-existent ten years ago, or were almost insignificant. Today they are all publishing books by Canadian authors - the books which Canada needs even though they may not be the easy profit titles. If many of these Companies are in financial troubles, one main cause is the spectacular growth. This group has outstanding creative talents, but the more they create, the more their need for money.

Here is a quick case history of our own firms, which will give you some indication what growth potential there is in this country.

General Publishing Co. Limited. This Company goes back to the '20's and '30's, when it was mainly a one man operation, and a few titles were co-published with American firms mainly in the self help classification, and a good example is The Peoples Home Library which covered home remedies, veterinarian helps and cooking recipes. Can you picture the college students of the '20's and '30's bicycling through the countryside selling this very practical Encyclopedia door-to-door and farm-to-farm? Some of Canada's leading citizens tell us they earned enough selling The Peoples Home Library to make it possible for them to attend College. In fact, the President of one of the Canadian owned publishing firms, was one such student. The next period in the Company's history was mainly that of a very small jobbing operation with no contribution to Canadian publishing. It was in late 1957 the present owners purchased what was then, literally, a hole in the wall, employing three people and with no signs of expansion or the development of a Canadian publishing programme. Today General Publishing is one of the major forces in the Publisher-Agency business, and the success in that field has lead to an ever expanding Canadian publishing programme. This includes text books, educational films, and trade books of international interest, such as SPEAKING CANADIAN ENGLISH by Mark Orkin, which was first published in Canada, and is now being published in both England and the United States.



Musson Book Company. This may be the second oldest book publishing house in Canada, and was started by C. J. Musson, whose first imprint we believe appeared about 1892. This Company went through some glorious days, but in the middle '60's ran into many problems, and was only saved by the English firm of Hodder & Stoughton coming to its rescue. After two years of difficulties, the firm was offered to General Publishing for purchase and after a short period of reorganization by General, Mussons started its dynamic upward climb again. Within twelve months the Company was operating successfully and has, once again, reached the stage where Canadian publishing is an important part of the programme. The most recent development from the Musson story is the creation of a new mass market paperback division called PaperJacks.

PaperJacks. With both Mussons and General Publishing having impressive lists of low priced paperbacks coming from their associates at Hodder & Stoughton and Granada, it was possible for us to build a new marketing publishing division, called PaperJacks, and the base from these important lists makes it possible for us to go into the publishing of Canadian titles. As everyone knows this is the most neglected area of Canadian publishing, and very few Canadian authors ever see their works in mass market paperbacks. Our new programme, PaperJacks, we hope is going to remedy this quickly and already we can see a programme developing within the year to the rate of two books a month.

Canadian Bonanza Books. The value of agency relationships should not be underestimated. We are associated with Bonanza Books in the United States, which is a firm publishing quality American titles in quality reprints at greatly reduced prices. We do not plan to disclose the methods but they do work, and the programme we have built on the American list makes it possible for us now to start a Canadian Bonanza programme. This means we will be buying rights from other Canadian publishers for some of their important books, which they published over the last fifty years and are now lying dormant. This programme, we know, will create income for authors who have given up the thought of any further royalties, will supply subsidiary income to other Canadian publishing houses, will make quality books available to individuals, schools and libraries, at very much reduced prices and will, which is very important, bring back to life important Canadian creative work. Canadian printers will receive new found work and the export of Canadian books will rapidly expand.



Book Service of Canada. Rather than operate four separate ware-

houses and service operations, we decided to consolidate all our service functions for our four publishing marketing divisions in one house. That's why Book Service of Canada was organized, and customers for all of our imprints can now order from the one source, run one set of accounts and pay one bill.

This is our story, to the present, and we think it is one of the great strengths in the Canadian publishing scene. It has happened in less than fourteen years since General Publishing was first purchased, and we are just as convinced others can do even greater things in the future if they are given the opportunities.

NOTE #2.

The Commission should be made aware of the buying habits of a representative sample of University Libraries across Canada and, particularly, across Ontario. Our own inquiries show us that the following Universities spend Canadian tax payers' money through foreign jobbers on a regular basis, a thing which, in itself, not only helps to erode the range of services Canadian publisher-agents could give Libraries in the long run, but which also drains the economy of the support Canadian publisher-agents need to publish Canadian books. All of these University Libraries, to the best of our knowledge, tend to buy books in the country where they are originally published: Carleton, ~~University of Guelph~~, Queen's, University of Ottawa, Trent, University of Western Ontario, York, McMaster, the Universities of Alberta, British Columbia, Calgary, Manitoba, New Brunswick, Victoria, Winnipeg, Saskatchewan, McGill, Sir George Williams, Dalhousie, and so on. They all use American and British jobbers to acquire current titles easily available from Canadian publisher-agents.

It is, of course, obvious that University Libraries do have to shop elsewhere for rare books and out-of-print titles not available in Canada. With this we have no argument. It is also obvious that at present neither the Canadian publisher-agents nor the home-grown library jobbers are in a position to offer University Libraries as wide a range of services as their foreign counterparts. What is crucial here, however, is the amount of growth the Canadian book publishing and distributing industry would certainly be capable of if tax payers' money was required by law to be spent within our borders in the countless instances where foreign titles are available through Canadian agents. The increased volume of business thus channelled through Canadian publisher-agents would, without doubt, enable us to provide the lower prices and better service Canadian University Librarians seem so unanimous in wanting.



NOTE #3.

THE APPROVAL OF TEXTBOOKS.

The Ontario Department of Education requires that a proposed textbook be completed in marketable form before it will be considered for approval and inclusion in Circular 14.

This requires the publisher to gamble a very considerable investment in the project without any assurance of a return.

The staff of the Curriculum Branch has increased to the point where there is a specialist consultant for nearly every subject. These people can and should be allowed to give the publisher and the author much valuable assistance with respect to the content of the book.

The submission of the material listed here should be adequate to enable the consultant and his advisers to evaluate the content and suggest desired changes.

The publisher can submit the following:

STEP 1.

- (a) The aims and objectives of the proposed book.
- (b) The table of contents with a breakdown for each chapter.

STEP 2.

- (a) Well prepared copies of the text material and illustrations.
- (b) Specifications covering the format of the proposed book.
- (c) The estimated list price.

No external production costs are involved up to this point.

NOTE #4.

Our National Library should be expanded to provide services such as, the provision of cataloguing information including unheaded, unnumbered catalogue cards for use by Public Libraries, Colleges and Universities, relating to all Canadiana.

At present, some of this information is available from the National Library, but not printed in card form. Cataloguing information for books originating from the United States, or Great Britain, could be obtained by co-operation with the Library of Congress; the National Library's role in this being to Canadianize the cataloguing material. The cards thus produced could be used by either public libraries, using the Unabridged Dewey system, or libraries such as Universities who may be using the full L.C. system. The cards would simply require numbering and heading upon receipt by the Librarians.

The National Library could also be invaluable in promoting evaluated collections of material specifically for Colleges and University Libraries, along the lines of "Choice" (a publication of the Association of College and Research Libraries), or the Junior College Collection (published by the Bro Dart Foundation), or the Xerox College Library Book Program (published by University Microfilms Inc.) An evaluated collection containing Canadiana, evaluated and selected by a Canadian committee under the auspices of the National Library would provide Canadian Colleges and Universities with a basic collection suitable for their needs together with a quarterly up-date as new books were published, or became available in Canada. Evaluation by a reputable committee would eliminate the hazard of selecting books from publishers' catalogues which may turn out to be unsuitable for the needs of the library, resulting in high returns to the publishers. In view of the relatively high number of semi-skilled, as opposed to fully-trained, librarians in Colleges particularly; this evaluation of materials would prove of great assistance to all.

There is, at present, a co-operative system in effect whereby all countries participating provide details of newly-published books to Library of Congress. It is possible that our National Library could similarly take advantage of this co-operative venture to up-date their records and catalogue information for all titles of interest to Canada. The Library of Congress, however, does not issue catalogue cards as such, for Canadian titles and yet again, we are being treated as the poor relations.



Many Canadian Libraries (including Public Libraries, College Libraries, and University Libraries), are currently using specialized acquisition sources in the United States. These sources will guarantee to search all new titles coming into print (over 23,000 per year), and match the subject content of these to the specific profile of requirements as defined by the library concerned. This, of course, saves a great deal of time and effort on the part of the librarian in not having to search all sources of new publication information for books which may (or may not) be of value to them. To create a Canadian source of searching and matching books with requirements, would require a high capital investment in view of the amount of computerization involved, but whilst the only sources for these programmes (Richard Abel, Stacey's, Bro Dart) lie in the United States naturally the purchases of these titles, through these programmes will be made in that country.



Publishing

Publish and be Doomed

It is almost ten years since Lord Thomson of Fleet, the newspaper proprietor, met a pretty girl at a publishers' cocktail party and started to chat about publishing. "Why don't you go into publishing?" said the young lady.

Thomson modestly poo-pooed the idea and soon afterwards started to buy up a series of old-established publishing firms. During the next few years he acquired Michael Joseph, Thomas Nelson, Hamish Hamilton and the book-producing firm of G. Rainbird. He also established his own dynamic new paperback company called Sphere Books.

The progress of Sphere has been meteoric. In 1967 the company made a loss of £28,004. The following year it achieved the remarkable feat of making losses bigger than its turnover. Total losses amounted to £328,421. In 1969 things improved. Losses amounted to £100,450.

At Thomas Nelson's things are not much better. Its history since the Thomson take-over has been one of staff discontent and managerial purges. Two years ago, after 40 sackings, Nelson's overseas offices were closed down. The production director and the editorial director left to form their own publishing company (which has prospered). Since last summer, a managing director, a production director, an editorial director, a marketing director, a publicity director, an editor and two representatives have all been "eased out." The Nelson general list of titles, which has lost about £150,000 in four years has been abandoned, and the company, if it survives at all, will publish only trade and educational books. Several of their more lucrative titles, including Robert Carrier's cookbooks, have been passed over to Hamish Hamilton and Michael Joseph.

Even the old-established Hamish Hamilton contrived to make a loss in 1968, although in 1969, on substantially increased turnover, profits went up to normal. Michael Joseph's fortunes are difficult for the public to gauge, since the company has not filed accounts since 1967. Only the book production firm of Rainbird, headed by George Rainbird who is in charge of Thomson's book empire, makes substantial profits year after year.



ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

JAMES, LEWIS AND SAMUEL
PUBLISHERS

APRIL 28, 1971



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A Brief to the Royal Commission on Publishing

by James Lewis & Samuel, Publishers

12 April 1971



Resume

"Who are to be Canada's book publishers? Are they to be some of the smoothest and richest U.S. corporations, CBS and Time-Life and McGraw-Hill, or are they to be Jack McClelland, Peter Martin and Mel Hurtig, small-time local operators?"

"Book publishers are powerful individuals... To a large extent, they are the people who determine how much Canadians know about themselves and their country."

"Most of the basic important books about Canada simply do not exist. Book publishers in Canada have the power to get those books written and printed, but they have chosen not to use their power to do so."

"If Canada is to continue as a crummy small fat colony whose main reason for existence is to serve the U.S. by providing it with a secure source of natural resources and energy, it has no need for its own book publishing industry. If Costa Rica, if Guatamala, if Panama, if Bolivia have no book publishing industry of their own, why should Canada be any different?"

"...There is virtually no Canadian-owned publishing industry to save. It has almost all gone."

"Those of us who do not opt for having Canada as a crummy fat colony of the U.S. -- whatever our other differences -- have to take a single position on the central issue concerning book publishing, the issue of who are the owners and therefore who are Canada's publishers. The stand we have to take is that book publishing in Canada must be done only by Canadians."

"The effects of allowing the book publishing industry to remain foreign-owned are clearly disastrous. What this is producing is a continuous sell-out of our minds, allowing a situation to exist where Canadians will remain mostly ignorant of who they are, of what they are doing, and of what Canadians have done in the past. It is a sell-out of our minds because it is selling out the possibility of us ever coming to know these things."

The reason there appears to be such a confusing array of problems facing book publishing in Canada is because the fundamental issue which lies behind all these problems has not been faced. This fundamental issue is ownership: who are to be Canada's book publishers. Are they to be some of the smoothest and richest American corporations, CBS and Time-Life and McGraw-Hill, or are they to be Jack McClelland, Peter Martin and Mel Hurtig, small-time local operators?

Asking who are to be the owners of Canada's book publishing industry is not the same as asking who are to be the editors, the designers, the secretaries, the writers, the packers, the salesmen or the ad men in publishing. It is not asking who are to be Canada's authors, or who is going to manufacture the books that are sold here. Publishers are different from these other categories of people, and of course the main reason why they are not just different but highly important is that to a large extent it is the publishers who have the power to decide who these other people involved in publishing will be, and even more important ~~what~~ they will be spending their time doing.

Book publishers are powerful individuals, and that is why the question of who are to be Canada's publishers is so important. They have the power as a group to decide what people can read in



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book form; for the Canadian publishing industry that is the power to decide what Canadians can read in book form about their own country. To a large extent, they are the people who determine how much Canadians know about themselves and their country. Of course book publishers are not the only people who have some power in this matter: there are other means besides books by which information of this kind is conveyed from one person to others. But books have some special and very useful characteristics as a medium which make them particularly important: they are well-suited for carrying a lot of detailed information about a single subject, and the information which they contain is easily accessible and is around for a long time. These characteristics are very striking when books are compared with television programs, the content of which is accessible usually only on a one-shot basis, or with newspapers whose information doesn't last for a long time because newspapers have to be thrown out and are inconvenient mish-mashes of unrelated material.

The notion that the people who own book publishing companies are powerful individuals may seem a rather vague one, even an example of the kind of proud preening and self-aggrandisement which businessmen, particularly small businessmen, often indulge in when they talk about the vital service they are doing for the public. It is not, however, hard to produce concrete examples of the power which book publishers have.



3.

The power of publishers illustrated: books on Quebec

One illustration of this power arises from the decisions which the foreigners and the Canadians who own Canada's book publishing companies have made in the last few years regarding books on Quebec. Until very recently, these publishers have exercised their power to prevent English-speaking Canadians from encountering directly the analysis of Quebec society and its history which has been developed by the serious, scholarly advocates of independence for Quebec. More than that, these English-language publishers have prevented English-speaking readers from seeing the crucially-important and passionate analysis and personal viewpoint of people who have been emerging as particularly important political writers, particularly Pierre Vallieres. Not having published in English White Niggers of America in the three years since it appeared in French in 1968 and long after its importance was generally recognized in Quebec and elsewhere and after it was a major commercial success has been a serious impediment to English-language Canadians interested or anxious to understand what is happening in Quebec. It is ironic that the parallel which will show the importance of the issue has to be American: the situation is equivalent to Eldridge Cleaver's book Soul on Ice being ignored by U.S. publishing houses, and published only in a French translation by a Paris publishing house. For three years Canadian book publishers exercised their power to keep Vallieres out of the hands of English-speaking Canadian readers.

The first part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The second part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The third part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The fourth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The fifth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The sixth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The seventh part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The eighth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The ninth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The tenth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself.

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Another important book which has been kept out of people's hands by Canadian book publishers is Le Colonialisme au Quebec by Andre d'Allemagne, first published in 1966 and recognized as the most comprehensive and serious economic, social and political analysis from the point of view of a supporter of independence of Quebec. This book has still not been published in English. Another example is a book which we ourselves published this February in translation, Marcel Rioux's Quebec in Question, a book which first appeared in French in late 1969 and which is a scholarly, elegant and compelling account of the separatist analysis that had great success in Quebec. When we first enquired regarding the rights to this book in late 1970, we found to our amazement that we were the first Canadian publisher to show any serious interest in what was obviously a book which would be considered important by English-speaking Canadian readers and which already had this reputation amongst scholars in the field.

This is not to say that Canadian book publishers have been ignoring Quebec. They have published a considerable number of manuscripts of the subject, a fact which in itself indicates that there is a satisfactory market for books on this topic. But English-speaking readers have been carefully protected by Canadian publishers from meeting head-on the separatist point of view, as one does with Vallieres or d'Allemagne or Rioux. Instead it has been conveyed in a rather peculiar, indirect fashion, as in the statement by a group of founders of the Parti Quebecois published as Rene Levesque's



An Option for Quebec by McClelland and Stewart, or the distillations, accounts and interpretations of the point of view of independence advocates provided by a safely federalist writer like Ramsay Cook or the rather light and in the end not that relevant writings of people like Solange Chaput-Rolland and books like Dear Enemies.

Recent decisions by publishers about books on Quebec suggest that the October crisis has made them feel that the subject deserves a more serious and less coddling approach. Some new publishers also seem to feel differently about how they should use their power. Can we not suppose that if New Press had not persuaded Ron Haggart and Aubrey Golden to produce Rumours of War and that if there were not several new houses obviously willing to bring out a book of that kind, there might have been a gap of years -- it might have lasted forever -- before someone published an account of events surrounding the October kidnapping crisis written by journalist-historians whose basic point of view is one of scepticism towards the actions of the governments involved. We might otherwise have found ourselves with nothing but the appalling cheaply-written little account called No Mandate but Terror written by two newspaper reporters and published by Pocket Books of Canada, a subsidiary of Simon and Schuster of Canada Limited, no doubt wholly owned by Simon and Schuster in the U.S.

What has recently happened about Vallieres' book is also instructive. Charges of sedition have been brought against Vallieres arising out of certain material in a French version of this book, a situation which might well lead a publishers to feel that he should

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not risk being drawn into the matter by bringing out the book in English. Yet McClelland and Stewart have purchased the Canadian rights to an English translation from Monthly Review Press in New York and have gone ahead with the book.

One last illustration concerning books about Quebec is perhaps the most revealing of all. One of the accounts of the crisis which has been published -- in French -- is Gerard Pelletier's explanation in La Crise d'Octobre of what he and his friends in Ottawa were up to. Surely this book is an extremely important document, and would be of great importance to English-speaking readers who are assessing the Trudeau government in a new light as a result of its actions during that crisis. Nowhere is the power of book publishers operating in Canada more evident than in the fact that they are the people who are deciding whether English-speaking readers will ever be able to see directly Pelletier's explanations and accounts. As we write this, it appears that no one is willing to make this book accessible to us; as a result, our knowledge and our ability to judge are being seriously hampered. It is as if Arthur Schlesinger could get his book about the Kennedys published only in Swedish, as if Harold Wilson had to go to New Zealand to get his forthcoming memoirs published because no British publisher was prepared to get involved.

A second illustration: the major books that have not been written

One of the advantages of the fact that people in Quebec read their books in French and that people in Ontario read theirs in



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English is that it is possible to make some very concrete assertions about books which could be published in Canada in English which are not, and so illustrate the power which book publishers have. Usually discussions about books which might have been published but haven't been are remarkably uncertain, because how does one know that a book which does not exist would be good, important or valuable, and how does one know whether the responsibility for its non-existence belongs to the writer who didn't write it, the publisher who didn't print it, or the readers who didn't agitate for it. Yet the situation in Canada is so appalling that it is in fact possible to point to some very obvious books which would be extremely important to Canadians if they were published, but which do not now exist and whose non-existence is the responsibility of Canadian book publishers who have not used their power to get them written and printed.

One of the basic books about Canada which is missing is a reasonably good, comprehensive history of the Winnipeg General Strike, a subject on which there has been exactly one book published and it is written by a man who teaches at the University of Minnesota. The Winnipeg General Strike was an event of great importance in Canada's political life, and it has been the subject for innumerable television programs, radio documentaries and discussions, magazine articles and scholarly articles. Yet, fifty-two years after the event, the basic book about it has not been written.

A second example: where is the basic book which describes life in the suburbs of Canadian cities? There are many books on this



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subject in the U.S., Britain and other countries. Suburban life is the condition of a very large number of Canadians, yet there is no serious descriptive book which gives an account of suburban life in Canada the way that Herbert Gans described it for U.S. suburbs in The Levittowners or as Bennett Berger did in Working-Class Suburb, or indeed as the Seeley Sim Loosley group did for upper middle-class residential neighbourhoods (while doing their best to pretend that they weren't writing about Canada) in Crestwood Heights.

A last example: Canadians are evidently very interested in the problems of the blacks, and read a great number of books on that subject which describe conditions in the U.S. Where is the basic book on the history of black people in Canada? Where is the basic book which describes their present situation?

Outside the fields of political history and federal government and politics, most of the basic important books about Canada simply do not exist. Book publishers in Canada have the power to get those books written and printed, but they have chosen not to use their power to do so. As a result, we know little about ourselves, far less than we might, little of who we are and who we have been. Being thus ignorant, we feel that there is little of value in Canada and in being Canadian and so there is nothing to protect or preserve, and even if we do feel that there is indeed something of value in this aspect of our identity there are precious few sources of information to which we can turn where we might be able to find out what this might be.



9.

The power of publishers illustrated yet again: the example of educational books, and the Americanization of social science in Canada

It is serious enough to recognize in a general way the power of book publishers to decide what we know about ourselves, to note the ways in which they are using this power now, and to explore from this basis the implications of the takeover by foreign owners of most of the trade book publishing industry in Canada. The seriousness of this analysis and the urgency of the present situation becomes totally clear and obvious when we turn to the field of educational publishing. Books sold for educational purposes accounted for at least \$111 million of the \$222 million sales of the book publishing industry in Canada in 1969 (The Canadian Book Industry by Ernst and Ernst: Ottawa, Department of Trade and Commerce, 1970, p.24). In the educational sector of book publishing in English, a very profitable and rapidly expanding sector, Canadian-owned publishers are now of negligible importance. The last two large Canadian-owned educational publishers, Ryerson and Gage, have now been taken over by U.S. firms. So the foreign takeover of the educational publishing industry is virtually complete. This having been accomplished, now is obviously the appropriate time for a royal commission to investigate whether it is a good thing.

Educational book publishers often have enormous powers in certain respects to determine what is taught and what students learn in Canada's schools and universities. The importance of this power



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cannot be overestimated. Publishers on their own do not of course have total power over what students learn. The exact extent of their power would probably be difficult to determine, but it is clearly substantial. In this situation, and given the fact that American firms are solidly preponderant in the industry, it would be hard to expect anything but the Americanization of Canadian education, achieving by this means a takeover of people's minds which would in large measure consolidate and solidify the takeover of the major assets of the country which has of course been already achieved.

An analysis of the mechanisms by which this Americanization is beingbrought about in Canadian education and the role which is being played by U.S. publishers would require knowledge and investigation which neither of us possess or could conduct. There is, however, one field with which one of us is reasonably well acquainted -- the teachingof social science at Canadian universities -- and in this limited area it is possible to show how book publishers are making many crucial decisions which are determining what Canadian university students in social science are learning, what the structure of their courses is, and in the end how Canadian education in this field has been Americanized.

To show how this has been done, it is necessary first to look briefly at the general state of the social sciences in Canada. Most social scientists teaching at Canadian universities have integrated themselves into American social science. This fact and the other characteristics of the situation are well illustrated by sociology.

[The following text is extremely faint and illegible. It appears to be a series of paragraphs or a list, but the content cannot be transcribed accurately.]

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Sociologists operating in Canada are basically American sociologists. They have been trained in the methods of American sociology, the literature which they know is that of American sociology, the journals which they read are mostly American journals, the research which they do is largely based on the analysis of American sociology, its preoccupations, concepts and methods, and the intellectual market which establishes the evaluations of what is good sociology, what excellent, and what bad is the U.S. intellectual sociology market. Sociologists operating in Canada are vaguely acquainted with British sociology, and know very little indeed about contemporary sociology in other countries like Germany or France. A good number of these sociologists practising in Canada are, of course, people who are themselves Americans, who did their university work both graduate and undergraduate in the U.S., and who came to Canada to get a job and to earn a tax-free income for two years. They are likely to be sticking around past their first two years, because academic jobs in the field are as scarce now in the U.S. as they are in Canada. Canadian-born sociologists practising in Canada are often American sociologists in spite of their country of birth because of the kind of education they themselves received at their Canadian and (often) American universities, and because of the intellectual atmosphere created by their colleagues.

In a situation where most social scientists are integrated into American social science (the situation is basically the same in

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economics, psychology, and anthropology as well as in sociology) basic university course structures and course content reproduce those of American universities. The books which are used in these courses, which describe human nature or society or the economy, tend to be the same basic American social science books describing human nature, society and the economy as American social science see these matters which are used at U.S. universities.

Given this situation in the social sciences at Canadian universities, book publishers could use their power either to confirm and strengthen this tendency to Americanization, or they could use their power to work at subverting it and making things difficult for the Americanizing social scientists. The branch plant publishing style is, of course, to strengthen this tendency to Americanization, in fact strengthen it with a vengeance. The main publishing technique by which this is done is quite simple. It is that of 'the Canadian reader'. The 'Canadian reader' is a book on any one of the major fields in each of the social sciences which brings together all the scholarly articles by Canadians or on Canadian topics in this field which the editor can find, and out of all this non-book scholarly work he creates what appears to be -- but is not -- a book. Name a field in the social sciences: someone by now has produced its 'Canadian reader'. Urban studies? The Canadian reader is Urban Studies: A Canadian Perspective by Harvey Lithwick and Gilles Paquet, published by Methuen which is a division of the Carswell Company.



13.

Basic economics? The 'Canadian reader' is The Canadian Economy: Selected Readings edited by J. J. Deutsch, Burton Keirstead, Kari Levitt and R. M. Will and published by the Macmillan Company of Canada Limited. Poverty? The 'Canadian reader' is Poverty and Social Policy in Canada edited by Ted Mann (who is a whiz at getting books of readings together, with three or four to his name by now) and published by Copp Clark, a foreign-owned company. Scholarly readers of this kind have different functions in different circumstances, and I am not saying that all readers or all collections of articles are inherently evil. They are a particularly tempting form of publishing because they give every appearance of being a book without requiring publishers to go to the work required to get a book written or any author to go to the trouble of actually writing a book himself rather than getting his friends to do it for him. The fact that there are so many of them around is another indication of the crummy state of serious publishing in Canada. But 'the Canadian reader' has a special function at this particular time in the teaching of Canadian social science. What they do -- and the reason why they are so appropriate to the interests of branch plant publishers -- is that they provide a university lecturer with something convenient to tack onto the basic, familiar U.S. curriculum for each of the usual courses in the social sciences. By tacking one of these on, by using a 'Canadian reader' to provide a little local colour and information about local history and local customs, the social scientist magically transforms what is otherwise a course which could be given at any American university on poverty, urban



14.

problems or basic economics into what he and his colleagues describe as a "Canadian" course. The branch plant publishers are thus able to sell the same basic texts and books in Canada to Canadian students that they sell to American students, and usually they get the extra bonus of selling the 'Canadian reader' they have had prepared.

This branch plant publishing style, as well as assisting in the Americanization of the social sciences in Canada, succeeds in occupying all the major fields in Canadian social science by providing for each major area a non-book -- which appears to be a book -- which skims off at least the cream in the market in that area and which makes the writing and publishing of a basic Canadian book on urban problems, economics or poverty a much less pressing and much less attractive commercial proposition to a firm which wanted to produce a real book and which, by doing so, would be using its power to create a little pressure away from the total replication of American social science in the Canadian setting.

It is mainly by means of the 'Canadian reader' that the branch plant publishers are Americanizing Canadian social science at the universities, Americanizing the students who in good faith go to Canadian universities and take courses in social science under the impression that they are going to learn about things Canadian. What they learn about instead, if they take a course that deals with poverty, is often poverty in the Appalachias from a professor who might not be able to locate the Maritimes with confidence on a map, and if they take a course in Toronto on urban problems they may learn about



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the politics of New York or New Haven or Chicago from someone who will not know how many aldermen sit on Toronto's city council.

It may seem rather easy to make an analysis of the Americanization of the social sciences in Canada because their subject matter is clearly so closely linked to the society in which they are being studied. In fact, however, all fields of scholarship appear to have strong national traditions, and it is within a single national tradition that research and teaching is generally done, and it is also within that national tradition that standards are arrived at concerning what is "good" and what is "excellent". Very few scholars act as if there really is a kind of abstract universal "excellence" in their field of interest totally apart from the national tradition in which they are working. This is, for instance, the case in the rather obscure *recherche* field of ancient history and papyrology which is the academic specialty of one of us. In this field the domination by the U.S. tradition of Canadian teaching and research is a clear tendency, when what is required is the development of a Canadian tradition.

Why the book publishing industry must be repatriated

As an industry, of course, book publishing is not much of an industry. Of estimated total 1969 sales of \$222 million, \$192 million was for English-language books (Ernst and Ernst, p.18). This puts it in the same league as the knitted goods industry, the coke and gas products industry, and though book publishing is



somewhat larger than the buttons buckles and fasteners industry it is a lot smaller than the soaps, washing powders and cleaning preparations industry. In spite of its small size in terms of value of output, it is clear that book publishing is of great importance to Canada and that the question of who owns it is of far greater immediate national significance than the question of who owns the buttons buckles and fasteners industry. The importance of ownership stems from the fact that owners have the power of publishers to decide what books are to be published in Canada, and this has a major influence on what we know about ourselves, what we know of our past, how we understand our situation and our problems, how we formulate our view of the world, and so on. The power of book publishers is to make decisions which affect matters which are obviously important but often difficult to state clearly, matters like the quality of the political and economic system we find around us, like the issue of how it is possible for Canadians to act freely in the realm of the arts, the humanities, or politics.

If Canada is to continue as a crummy small fat colony whose main reason for existence is to serve the U.S. by providing it with a secure source of natural resources and energy, it has no need for its own book publishing industry. If Costa Rica, if Guatamala, if Panama, if Bolivia have no book publishing industry of their own, why should Canada be any different?

If, on the other hand, Canadians are going to create for themselves a country where there is the space for them to act independently

in the realms of the arts, the humanities and politics. for instance, then they are going to have to find out who they are and where they live and what their relatives and ancestors have done. For that, they need their own movies, their own songs, their own television programs, their own politics, their own writers, their own books and their own publishers.

Not all Canadians who are book publishers are going to find themselves with an interest in using their power as publishers to produce books which will play a part in this process, but it is clear that barring occasional slips and what are bound to be carefully-conceived self-protective token gestures by the branch plants, the only book publishers who will do this will be Canadians.

The context in which any action is to be taken about book publishing is, as Canadian-owned publishers have been saying for some time and as is clearly the case, an emergency. The situation has been deteriorating rapidly. The educational publishing industry has already been taken over almost completely. And there is very little left of trade book publishing in Canada, and of that little the major firm of McClelland and Stewart is, as we all know, in difficulty. McClelland and Stewart may well at the moment be the Canadian publisher but the desperation of the situation is reflected in the fact that, apart from Clarke-Irwin, they are virtually the only Canadian publisher of any size, and while that may reflect well on Jack McClelland it is simultaneously a testimony to the obvious fact that there is virtually no Canadian-owned publishing industry to save. It has almost all gone.



Since many people think that cheerful optimism is the best way to deal with a bad situation, a lot of enthusiastic fuss has been made over the fact that there are new young vigorous publishing firms popping up all over Canada doing wonderful exciting challenging important new books. The fact is, of course, that these small firms are shoestring marginal operations constantly tending towards bankruptcy and desperate for capital with only theoretical profits (if indeed there are any profits) and paying people working in them either far less than they could earn elsewhere or nothing at all, and yet unable to attract capital partly because banks and other institutions feel wary and partly because the profit potential is not good enough. Our view is that the existence of these firms testifies not to the new strength but to the new weakness of the Canadian publishing industry. If the industry were highly profitable and vigorous, these new firms would be far better capitalized, they would be making more money, and most important the people who are in them would likely find themselves working with or inside larger firms with the necessary resources and with the inclination to support the kind of publishing they are doing. As things stand, of course, the only obvious source of private financing for these firms is from the sleek smooth corporations earning 10% or more on their investment (see Ernst and Ernst, p.33) and, no doubt, these are to a man the branch plants.

In this emergency situation, government policy far stronger and far more drastic than would be required if things were in somewhat better shape is required. Only dramatic action can create a Canadian-



19.

owned book publishing industry. It may well be, too, that if this is not done now it will never be possible in the future.

In this situation, those of us who do not opt for having Canada as a crummy small fat colony of the U.S. -- whatever our other differences -- have to take a single position of the central issue concerning book publishing, the issue of who are the owners and therefore who are Canada's publishers. The stand we have to take is that book publishing in Canada must be done only by Canadians. Book publishing in Canada by foreigners must be brought to an end, and this must be done quickly. Since, thanks in part to the diligence of the Ontario government all but two or three of the large English-language publishers are now in foreign hands, this means that one way or another the book publishing industry must be repatriated.

The means of repatriating book publishing

One characteristic of the style of Canadian political discussion is that people usually pretend that all of us share the same aims and goals. Disagreement is usually limited to discussions of means. It would be surprising if the people who believe that it is good for us that our book publishers live in New York would say that they think the industry should not be repatriated. They are far more likely to say that they don't think there is any way of doing it, or that they disagree and find odious every proposal of concrete means of achieving this goal.



One way of dealing with this response is to argue that if the Canadian government can find a way of allowing the Rockefellers into the banking industry which is theoretically to be reserved completely for Canadians, if it can find ways of allowing U.S. corporations to continue buying up Canada using almost exclusively funds provided by Canada and Canadians, if federal and provincial governments can find ways of making teaching at Canadian universities irresistably attractive for many American professors, those same people can find a way of repatriating the Canadian book publishing industry.

Although we fully expect that people who disagree with us will not say so openly and will concentrate on picking holes in the specific measures we suggest for repatriation, we would be negligent if we did not suggest some steps which could bring this about. But we are not wedded to any of these measures. What we are interested in is not the means but the end.

One step towards repatriation would be the enactment of legislation making it illegal as of six months after the date of passage for a firm which is not wholly Canadian owned to publish any new book in Canada. This prohibition would be analogous to the present prohibition against any person, Canadian or foreigner, printing bank notes. This would stop all publications of books by foreign publishers, but it would allow existing foreign-owned firms to continue to distribute existing titles.

A second measure, totally within the competence of the province of Ontario, would be the enactment of legislation setting a maximum

21.

percentage on funds provided by the province for the purpose of book purchases or raised and spent by jurisdictions which are the creatures of the province which could be spend on books in print published by foreign-owned firms. The percentage could be a reducing one, so that by the end of three years no more than say 5% of total spending on books by all educational institutions (except, perhaps, libraries) could be on books published by firms not wholly Canadian-owned. This would eliminate in a relatively short space of time the market for the books in print by foreign-owned firms now operating in the educational field in Canada.

A third measure would be that there would be no copyright in Canada for Canadian authors whose books were published by non-Canadian firms. This would help ensure that Canadian authors do not try to get around the repatriation of the industry by relying on publication in New York with book buyers finding ways of getting hold of those books.

A fourth measure would be a temporary prohibition of all imports of books into Canada, coupled with free entry for single copies of any book purchased abroad at the retail price from a retail bookstore by individuals and libraries. This measure would not inhibit the free flow of knowledge because an individual would have no difficulties whatsoever in importing any book published anywhere in the world that he wanted to buy and read. It would, however, ensure that in order for a book to be widely circulated and "published" in the real sense of the word in Canada, it would

have to be taken on by a Canadian-owned publishing firm and published here. No doubt, too, it would be wise to allow exceptions to this general prohibition against importation for a narrowly-defined class of technical and specialized books, and perhaps too books published in languages other than English and French.

A fifth measure would be a temporary imposition of a system of import licenses on copyrights on books, so that a Canadian publisher would have to obtain a license to publish a book written by a non-Canadian author or a book published abroad. The means of obtaining a license to publish such a book would be quite simple: for each two Canadian books published, a Canadian publisher would be able to obtain a license to publish one non-Canadian book the choice of which would be subject to his ability to make an agreement with the foreign copyright holder. This measure would ensure that the most interesting and most potentially profitable books published abroad would be published in Canada, and indeed the potential profitability of such books would no doubt act as an inducement on Canadian publishers not to function as glorified reprint houses and jobbers but to get the original Canadian manuscripts into print that would earn them the right to such licenses.

These last two measures are, of course, drastic and dramatic. They are also undesirable in the way that they would tend to cut off Canadian readers from their steady supply of non-Canadian books which they have come to depend on. They could certainly be temporary measures which would last only so long as the time it took to develop



a strong and vigorous Canadian publishing industry which could be successful without requiring such protection on a long-term basis.

These measures, it should be noted, would achieve the repatriation of the book publishing industry without expropriation, nationalization or takeover of existing foreign-owned book publishers in Canada. Measures of this kind are not a very suitable way of repatriating the industry, partly because they would create an unnecessary government involvement in book publishing but mostly because the assets which would be taken over which could not be readily converted into cash by the foreign-owned firms themselves would be inventories and copyrights of books, mostly educational books, which would be of little value anyway because one of the main purposes of the policy of repatriation is to replace these with materials completely Canadian in origin which do not reflect the Americanization most of them involve (in the way, for instance, 'Canadian readers' in social science have this element about them). An appropriate parallel is to the cyclamates industry or the phosphates industry: when the sale of cyclamates as artificial sweeteners or of phosphates in heavy concentrations in detergents was banned in Canada, no one urged the federal government to expropriate or nationalize the cyclamates industry or the phosphate-producing industry. Nor should anyone urge that McGraw-Hill-Ryerson or Holt Rinehart or Simon and Schuster of Canada be nationalized.



The prospects without repatriation

Given the present distressed state of the Canadian-owned firms in the publishing industry, it would no doubt take more than just the basic measures outlined to repatriate ownership of the book publishing industry to create a vigorous, healthy, competitive, lively book publishing industry. Many measures which would improve the situation of writers, readers and publishers have been developed and proposed and no doubt some of these -- for instance making working capital available on a long-term low-interest rate basis -- would have industry-wide effects and would strengthen both large firms and small.

Now that the Canadian publishing industry has been almost completely taken over, however, the easiest course of action for provincial and federal governments will certainly be to develop some programs which will make life a little easier for Canadian-owned publishers and so keep them quiet, with an industry structure where they are allowed to continue to exist as marginal operations to the foreign-owned firms which make most of the profits and control the industry. It will be the sick live-and-let-live situation that exists in the car industry, where U.S. firms are allowed to own the industry completely but Canadians are allowed to own the dealerships where the cars are actually sold to other Canadians.

That seems to be the prospect for the publishing industry in Canada. What it means is that the crucial issue of ownership, of who are to be Canada's publishers, will continue to be ignored.

Yet the effects of allowing the book publishing industry to remain foreign-owned are clearly disastrous. What it is producing is a continuous sell-out of our minds, allowing a situation to exist where Canadians will remain mostly ignorant of who they are, of what they are doing, and of what Canadians have done in the past. It is a sell-out of our minds because it is selling out the possibility of us ever coming to know these things.

Far worse, it is a sell-out of the minds of students in schools and universities who rely on books as the major source of information, concepts and analysis of themselves and the place where they find themselves. It may well be true that some Canadians have been busy selling out the physical resources of this country, its economy and its polity ever since Canada was founded. But we used to sell out Canada, in small parcels. Now we are selling out Canadians.

As intellectual activities and education in Canada become more and more Americanized, the possibility which we now have of realizing this country as a separate place of our own where we can act independently will quickly be extinguished. By believing that we are really not much different from Americans, by refusing to take the steps which would allow us to find out exactly how we are not and why and simultaneously inform us about who in fact we are, we will make that situation come true.

If we are to refuse to sell out Canadians the way we have sold out Canada, if Canada is to become a real place and not just an agency outpost for the imperial head office, Canadians are going to have

26.

to be able to find out about themselves, their situation and their background. Book publishers have the power to play a major role in bringing this about, but so long as most of the book publishers in Canada are not Canadians they are not likely to put their power to this use when it is so much more attractive and profitable for them to use their power to encourage us to be happy, grateful even, about our present situation and our prospects.

Appendix: A brief account of James Lewis & Samuel

James Lewis & Samuel was established in late 1969, and published its first list of books in spring 1970. It is now owned by Alan Samuel and James Lorimer. Mr. Samuel, professor of Greek and Roman history at the University of Toronto, has been involved in publishing ventures in his field of specialty for several years. Mr. Lorimer, until 1970 assistant professor of economics and social science at York University and now a lecturer in urban design at the School of Architecture, University of Toronto, has written extensively on urban affairs.

At present James Lewis & Samuel is concentrating on non-fiction books on Canadian subjects which are likely to be widely used in paperback form for educational purposes, particularly at Canadian universities. Two of the titles published in spring 1970 fell into this category, and both have been widely adopted for course use. Reservations are for Indians by Heather Robertson has been a particular success in this area, and it has also sold very well in trade bookstores. All three spring 1971 titles fall into this category.

The books published by the firm are the following:

Reservations are for Indians by Heather Robertson

The Real World of City Politics by James Lorimer

(with a foreword by Jane Jacobs)

Canada and the Biafran Tragedy by Andrew Brewin and

David MacDonald



The Beds of Academe by Howard Adelman (distributed
but not originally published by the firm)

Who Pays? University Financing in Ontario by Charles
Hanly

Quebec in Question by Marcel Rioux. Translated by
James Boake.

Working People: Life in a Downtown City Neighbourhood
by James Lorimer and Myfanwy Phillips

Forced Growth: Five Studies of Government Involvement
in the Development of Canada by Philip Mathias.

Introduction by Abraham Rotstein





ONTARIO

ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

MR. JOHN ROUTH

APRIL 28, 1971



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SUBMISSION TO THE ROYAL COMMISSION ON BOOK PUBLISHING

Submitted by:

John W. Routh
29 Birdsall Avenue
Toronto 12, Ontario.

Subject:

Canadian content in Community College
Texts Used in the instruction of
Marketing Disciplines.

Contents:

1. Preamble
2. Introduction to the author
3. The Problem
4. Recommendations for the Commissions
consideration.

Date:

March 31, 1971

Preamble

The main purpose of this brief is to draw the attention of the commission to the absence of Canadian content in textbooks used in the field of instruction associated with Marketing in the two and three year Community College programmes. The secondary object is to draw the attention of the Commission to the fact that this creates acute problems where the instructional techniques call for the use of Case Histories. Canadian content is essential if a course is to have a meaningful relationship to the world of reality for the student seeking a career in the Canadian business environment. It is also the purpose of this brief to draw the attention of the Commission to the fact that there are available qualified and experienced instructors who, given the encouragement in some form of incentive or contract, would be prepared to undertake the authorship of such texts. These would be suitable for the post-secondary levels of education such as Community College business programmes in the field of Marketing, since they would relate to student needs based on teaching experience. In some cases they would also be suitable for introductory first and second year university subjects in this field.

Conversely instructors in the business departments of Ontario universities are also a possible source for authorship of such materials. Since they have the distinctive advantage over Community College instructors in being involved in a shorter academic year, they might be able to devote more time to research and preparation if they familiarized themselves with the needs of Community Colleges. In most cases where the content is viable and Canadian in content, such materials would be acceptable to Community College instructors provided they relate to the instructional needs as tools.

One aspect of the problem which merits consideration by the Commission is that Canadian publishers do not have the resources to employ field sales personnel who in their day to day activity of selling establish contact with College

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instructors. Those that have done so successfully in the business disciplines are generally representatives of the larger corporate publishing houses who to-day more than ever before manifest interest in the publishing of texts with Canadian content. Canadian publishers with their limited capital funds cannot compete equitably in this field. However, it must be stressed that the main purpose of this brief is to point out the almost desperate need for Canadian content in a specific field of endeavour irrespective of the national origins of the publishing houses.

2. Introduction

The author of this brief, John W. Routh, is submitting it as a private individual and not in any official capacity as Course Director of Marketing at Seneca College and wishes it to be known that the views expressed do not necessarily reflect the opinions of the principals of that College. They are however based on the consensus of the opinions of those instructors involved in the teaching of the wide range of Marketing subjects. The author has had twenty years business experience, fifteen of them in Canadian advertising. Before joining Seneca College nearly four years ago he was an account executive with a well known Canadian Advertising agency - now no longer Canadian. Previous experience includes the advertising production of a national Canadian magazine and assistant advertising manager of a prominent Canadian pulp and paper company. He is a graduate of the University of Toronto and is completing graduate studies at McMaster University this year.

3. The Problem

The study of Marketing extends into many areas of business; each is an essential function of the overall marketing concept. The multiplication of brands, new modes of advertising, changes in consumer preference, the use of

the computer in market research techniques have all added to the complexities involved in adapting a product for the market. The selection, the distribution, the pricing, the advertising, the selling and the organizational procedures, are each a specialty in themselves. They represent the core content of marketing courses in the Community Colleges. They are also an important source of revenue to the publishing industry which produces texts in Marketing, Selling, Advertising, Retailing and Market Research from introductory to management levels. Attached for the Commission's consideration are two surveys titled Appendix 'A' and Appendix 'B'. Appendix 'A' represents a survey conducted last year among marketing instructors in eleven of the Colleges. Appendix 'B' is a survey of texts in use in two and three year programmes at Seneca College in the fall of 1970. Both are of considerable interest in that they reflect the opinions of the instructors who used them and their considered opinions with regard to their effectiveness.

Certain salient features become apparent immediately. They are worth drawing to the attention of the Commission. With regard to Appendix 'A', the eleven College survey, of the seventy-five texts in use at that time only nine draw attention to their Canadian content by title. Of these, there is only one published by a Canadian printer with a vested interest in Canadian content namely, Moyer and Schneider's Trends in Canadian Marketing, (The Queen's Printer, Ottawa). These represent a small portion of the total number of texts on the market available for use in Business courses. There are at least another hundred available. The publisher's examination copies litter the shelves of the author's office.

The comments of the individual instructors for texts of both Canadian and American authorship range from good to unsatisfactory. The mere fact that a text is Canadian does not imply that this is a criterion for excellence.

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Two points of significance which should be borne in mind however are first, when a text is unsatisfactory students will react swiftly in rejecting it: Secondly, texts devoid of Canadian content, especially insofar as Case Histories are concerned, are rejected by the students; to quote their own phrase, they will "turn-off".

The last statement may seem contradictory in the light of the comments of Appendix 'B'. Of the eleven recommended texts used in the fall courses in 1970 at Seneca only one was Canadian: Namely, Litvak and Banting's Canadian Cases in Marketing (McGraw-Hill). But even this text the instructor found riddled with inadequacies:

"good in that the cases are Canadian, however there is not enough information given to show the students how to do a good job in the analyzing of them."

Who selects the texts used in the college programmes? The selection of texts varies from College to College but in most cases it is at the discretion of the instructor teaching that particular subject after consultation with the responsible course director. Since few courses are structured in the same manner, this would seem to be the ideal method. Course needs in the light of community needs seems to be a practical philosophy which should be pursued where possible.

The problem then can be summed up as follows:

- i) The lack of Case History material in marketing forces instructors to either "Canadianize" the shorter American cases or prepare their own which is quite a lengthy and time consuming process.
- ii) American texts do not relate marketing practice to the peculiarities of the Canadian market. For example, none of the following are covered: the bilingual marketing problem, the legal packaging requirements for Canada and the exigencies, effective or otherwise, of the Canadian Combines Investigation Act.



- iii) Those texts which use Canadian cases are either out of date or lacking essential information of meaningful use to students relating to the Canadian business world. One aspect of the problem lies in that fact that many businesses in Canada are reluctant to impart information because it is either "contrary to company policy as laid down by the parent organization" or such information "would jeopardize the competitive position of the company".

The Commission will agree that something must be done. But what? The Canadian public both in the private and the business sectors is well aware that their tax dollar devoted to education costs must be maximised in relation to the expected return. It is a public investment. Is this the case when texts devoid of Canadian content are used in our Colleges and Universities; institutions which would not exist without the tax dollar of the Canadian taxpayer? Is it fair to the business community at large that their prospective employees may be more familiar with the problems of the business community in the United States than their own? Should "Bay Street" be replaced by "Wall Street" in the eyes of the Canadian student? Surely this is the end-result of this insidious silent seepage into our Canadian community either direct or indirect, financial or cultural.

To date there has not been, to this writer's knowledge any money paid out from the Canadian tax-payers purse for the publication of a Canadian text used in the College environment. The public has spent millions in the course of the last four years in the formation of nineteen Community Colleges, some of them from pre-existing trade schools and nine at least from the laying of their foundation stones. Surely they must be permitted the right tools in order that the community at large, and in this case the business community, can be offered graduates with a balanced perspective between Canadian and American business practice.



The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes the need for a systematic approach to bookkeeping, ensuring that every entry is properly documented and verified. The text also highlights the role of the accountant in providing reliable financial information to management and external stakeholders.

In the second section, the author explores various methods for organizing and analyzing financial data. This includes the use of spreadsheets, databases, and specialized accounting software. The importance of regular audits and reconciliations is also discussed, as they are essential for identifying errors and ensuring the integrity of the financial statements.

The third part of the document focuses on the practical aspects of financial reporting. It details the requirements for preparing financial statements in accordance with applicable accounting standards. The author provides examples of how to present data in a clear and concise manner, using tables and charts to enhance the readability of the reports.

Finally, the document concludes with a discussion on the ethical responsibilities of accountants. It stresses the importance of honesty, integrity, and transparency in all financial dealings. The author encourages accountants to adhere to a strict code of ethics and to always act in the best interests of their clients and the public.

In summary, this document provides a comprehensive overview of the key principles and practices of accounting. It covers everything from the basics of bookkeeping to the more complex aspects of financial reporting and ethics. By following the guidelines outlined here, accountants can ensure that they are providing accurate and reliable financial information to their clients and the public.

4. Recommendations

There are a number of avenues by which a solution to this problem can be approached. They are offered to the Commission for consideration in good faith. Perhaps at this point it would be well to list them briefly.

- 4.1 Canadian authorship of printed materials for use in business courses and specifically marketing subjects should be financed either through the institutions they serve or through an appropriate department of the Ontario Government.
- 4.2 Toward this end, the Department of Education should be encouraged to support the publishing of such texts by pre-publication information releases of specific books, particularly those of Canadian content, to Community Colleges. It is worth noting that the Queen's Printer in Ottawa is able to do this on a national scale and there is really no reason why this could not be done by the Department to which the Colleges report. Returns based on instructor interest can be made either to the department or the appropriate publisher. This would not interfere with the entrepreneurial process at the publisher level and would enable publishers to determine their production runs with some degree of accuracy.
- 4.3 The possibility should not be excluded for the introduction of a plan to ensure that no publisher loses money on the production of a text up to the break-even point. Obviously this suggests the participation of the provincial government but since the Colleges are financed by that authority it is surely in their interest to have the best instructional tools available for the community.
- 4.4 Since the major expense for any Canadian author in this field, regardless of whether he is an instructor, a professor or business writer, is in the recovery of expenses for travel and outlays for research; either government or publishers should be encouraged to provide funds against future sales for this purpose.



- 4.5 Pre-publication surveys either through or with the co-operation of government will enable publishers to forecast sales and determine their budget appropriations for production costs and profit, including adequate reimbursement to the author based on a contractual obligation. It is to be expected that if the Provincial Government or a department thereof acting in either a consultative or authoritative capacity becomes involved in the selection of a publisher that Canadian publishers must be given equal opportunity with those subsidiaries of foreign owned companies.
- 4.6 Publishers should be encouraged to reduce their publication costs by investigating the soft rather than the hard cover texts, using lower weight stock, reducing the use of colour and employing half-tones only when absolutely essential. The price and weight of a text often determines its fate in the students eyes. Instructors are well aware of their students financial straits. Too often texts produced by the larger publishing houses overwhelm the student by size, weight and the de luxe quality of their reproduction.
- 4.7 Texts structured to the needs of Canadian users offer to the publisher the possibility of a sympathetic reception in the French-Canadian College market. Pre-publication notices should be directed to this area so that if production runs can be increased by simultaneous press runs in French, then unit costs will be reduced. This would help offset the common complaint that quantities involved are so small that it is not an economic proposal to produce a Canadian text in a specific field.

4. Conclusion

This brief has tried to suggest that there is an urgent need for material of Canadian content in the field of post-secondary education. Consideration of the above suggestions implies that possibly some form of consultative and financial assistance at the provincial government level be offered particularly to those Canadian publishers prepared to undertake the printing of texts offering Canadian content. This may involve subsidy, but subsidy with supervision. It should be stressed however that such subsidies or assistance should be made available to both authors and publishers.



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APPENDIX 'A'

Use of listed Textbooks by Individual Colleges (1969 - 1970)

* Asterisks indicate Canadian content in the texts.

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY

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SURVEY OF TEXTS IN USE IN 2 YEAR AND 3 YEAR
MARKETING PROGRAMMES AT SENECA COLLEGE
IN FALL SEMESTER 1970

Groups covered - Students in Semesters 1, 3 and 5

SUBJECT AREA IN MARKETING	TEXT	AUTHOR	PUBLISHER	COMMENTS
Advertising (Intro) (Mkt. 312 - 411) (3rd)	Advertising	Mandell	Prentice Hall	Adequate but bulky
Advertising Management (Mkt. 513) (5th)	Cases in Advertising Management	Fryburger, Westfall and Boyd	McGraw Hill	Nearly out of date
Introductory Marketing (1st)	Marketing Principle and Market Action	Robert A. Lynn	McGraw Hill	Mainly descriptive. Very little interpretation. If book is used it must be expanded on by the instructor. Book is short and can be read in a 1 semester course.
Introductory Marketing (3rd)	Canadian Cases in Marketing	Litvak and Banting	McGraw Hill	Good in that the cases are Canadian. However there is not enough information given to show the students how to do a good job in analyzing them.
Personal Selling (3rd)	Creative Selling	H. Webster Johnson	South Western Publishing Company	Book is enough to read and covers the selling process fairly well. However first 4 chapters are not very good nor the last couple. This text is only used because of the lack of good books on selling. Does have a few cases in it.
Retailing Management (5th)	Retailing Management	Davidson Doody	Ronald	Excellent Text - needs at least 2 semesters to cover in depth. Has good up to date cases for each section covered

SUBJECT AREA IN MARKETING	TEXT	AUTHOR	PUBLISHER	COMMENTS
Retail Management (7th)	Retail Management	Fred M. Jones	Irwin	Good basic text for us at least 2 semesters simple to understand yet covers the subject thoroughly.
Marketing Management (5th)	Marketing Management Analysis Planning and Control	Philip Kotler	Prentice Hall	The best I have found for this subject area.
Introductory Marketing (1st)	Basic Marketing	McCarthy	Irwin	A first class introductory text.
Marketing Administration (Secretarial Science) (8th)	Markets and Marketing	Lee Preston	Scotts Foreman	Not suitable for this course. Will change to another text next time.
Sales Management (5th)	Management of the Sales Force 3rd edition, 1969	Stanton, William J. & Buskirk, Richard H.	Irwin Dorsey	Long, but an excellent survey of the field. A first rate text.

TEXT	AUTHOR	PUBLISHER	Central (Sudbury)	Central (Sudbury)	Georgian	London	North (K. Lake)	North (S. Port.)	Prentice	Sandoz	Sherrill	So. Lawrence (Sudbury)
<u>PRINCIPLES OF MARKETING & MARKETING MANAGEMENT</u>												
X Canadian Marketing	Archer & Clark	McGraw-Hill			X	X	X					
Cases In Marketing Management	Bursh	Prentice-Hall								X		
Elements of Marketing	Converse et al	Prentice-Hall									X	
Practical Marketing In Canada	Craig	Burns & MacEachern									X	
Marketing in Action & Decision Game	Day	Irwin					X					
Marksm	Greenlaw & Kniffin											X
Marketing Strategy & Functions	Kelley	Prentice-Hall								X		
Marketing Indigenes	Kotler	Prentice-Hall								X		
X Canadian Problems in Marketing	Leighton & Chain	McGraw-Hill					X				X	

TEXT	AUTHOR	PUBLISHER	Cambridge/Sudbury	Centennial	Georgian	Lambton	Monk	Northern (K. Lake)	Northern (S. Forc.)	Ryerson	Seneca	Shoriden	St. Lawrence (Cornwall)	COMMENTS
X Canadian Cases in Marketing	Litvak & Banting	McGraw-Hill		x				x				x		1. Excellent Canadian content. 2. Short book of short cases. 3. Not satisfactory for three-year program. Summary: Good, but mixed feelings.
Marketing Principles & Market Action	Lynn	McGraw-Hill		x										1. Good condensed substitute for Stanton.
X Marketing-Canada	Mallen & Litvak	McGraw-Hill									x	x		1. Good Canadian reference book.
Marketing-an Introductory Analysis	Matthews	McGraw-Hill						x						1. Good introductory text - but would prefer Canadian content.
Basic Marketing: a Managerial Approach	McCarthy	Irwin									x	x		1. Basic, comprehensive, readable text - excess verbage.
X Trends in Canadian Marketing	Meyer & Schneider	Queen's Printer										x		1. Excellent reference book.
Introduction to Marketing Management	Rewoldt, Scott, Warshaw	Irwin	x	x										1. Good text, complimentary to Stanton, from analytical point of view.
Fundamentals of Marketing	Stanton	McGraw-Hill	x				x					x		1. Good. Must be shortened for a one semester course. Would prefer something Canadian. 2. Sound, useful text. 3. Very good introductory text. Too much for one semester 4. Comprehensive, straight forward, readable. Up-to-date. U.S. oriente summary: Excellent.

TEXT	AUTHOR	PUBLISHER	Comblan(Sudbury)	Contenial	Georgian	Lambton	Monark	Northern(K. Lake)	Northern(S. Porc.)	Ryanston	Sanece	Shoridan	St. Lawrence (Cornwall)	COMMENTS
A Managerial Introduction to Marketing	Starb & Taylor	Prentice-Hall			x		x							1. Good text and reference.
Case Studies in Marketing Strategy	Westfall	Irwin									x			
<u>PURCHASING</u>														
Introductory Principles of Purchasing	Heinritz & Farrel	Prentice-Hall					x							1. Only fair
Purchasing & Materials Management	Lee & Dobler	McGraw-Hill	x											1. Good text with cases.
<u>TRAFFIC</u>														
Management of Traffic & Physical Distribution	Taft	Irwin	x											1. Not bad but not completely applicable in Canada
<u>CONSUMER BEHAVIOUR</u>														
Consumer Behaviour & Casebook	Engel, Kollat, Blackwell	Holt, Rinehart & Winston	x	x										1. Good text but requires more than one semester.
<u>MARKETING RESEARCH</u>														
Marketing Research	Boyd & Westfall	Irwin				x							x	1. Very suitable, readable. 2. Satisfactory, non-mathematical
Marketing Research & Information Systems	Buzzel, Cox, Brown	McGraw-Hill	x											1. Too difficult for CAAT students and too much for one semester. Good reference book.

TEXT	AUTHOR	PUBLISHER	Cambridge (Sudbury)	Centennial	Georgian	Lambton	Monark	Northern (K. Lake)	Northern (S. Perc.)	Ryerson	Seneca	Sheridan	St. Lawrence (Cornwall)
Marketing & Business Research	Heldingsfield & Eby	Holt, Rinehart, & Winston			x								
Marketing Research Principles & Readings	Holmes	South-Western Publishing Co.								x	x		
Research Analysis for Marketing Decisions	Holmes	Appleton-Century-Crofts									x		
Marketing Research	Luck & David	Prentice-Hall									x		
Marketing Research-Theory and Cases	Luck, Wales & Taylor	Prentice-Hall				x	x						
Marketing Research in Canada	Manatoo	Nelson					x	x			x	x	
Marketing Research & Information Systems & Decision Making	Uhl & Schoner	Wiley & Sons		x									
<u>SELLING</u>													
Salesmanship Fundamentals	Ernest & DeVall	McGraw-Hill	x										
Creative Salesmanship	Haas & Ernest	Glencol Press			x								
Personnel Power Through Creative Selling	Leterman	Irwin										x	

COMMENTS

1. Reference Text

1. Reference Text

1. Reference Text

1. Satisfactory

1. Rather long and complex cases, prefer shorter ones.

2. Cursory coverage of most topics, some readings too advanced but shows peculiarities of Canadian situation.

Summary: Not completely satisfactory

1. Highly quantitative

1. Good book but used in some high schools.

TEXT	AUTHOR	PUBLISHER	Compton(Sudbury)	Centennial	Georgien	Lambton	Nahawk	Northern(K. Leko)	Northern(S. Perc.	Ryerson	Seneca	Sheridan	St. Lawrence (Cornwall)	COMMENTS
Secrets of Successful Selling	Murphy	Irwin				x					x			1. Easy to read - best of three choices. 2. Interesting and complete with good short cases.
Textbook of Salesmanship	Russell, Beach & Buskirk	McGraw-Hill									x			1. Suitable, readable and understandable but too U.S. oriented. 2. Good when supplemented with outside cases and readings. <u>Summary:</u> Good
Salesman's Guide to More Effective Selling	Smith	Irwin						x						1. Suitable in all respects. 2. Need more current information. <u>Summary:</u> Mixed.
Salesmanship Principles and Methods	Pederson & Wright	Irwin						x						1. Cases are American and are not of sufficient depth. 2. Wordy but complete.
<u>SALES MANAGEMENT</u>														1. Too big and expensive - not easy to teach from - theory and cases.
Cases in Sales Management	Livingston & Davis	Irwin		x										
Management of the Sales Force	Stanton & Buskirk	Irwin	x											
Sales Management	Still & Cundiff	Prentice-Hall			x									
Introduction to Sales Management	Tosdal	NA					x							

[illegible]

TEXT	AUTHOR	PUBLISHER	Camden (Sudbury)	Centennial	Georgian	Lambton	Kohawk	Northern (K. Lake)	Northern (S. Forc.)	Ryerson	Seneca	Sheridan	St. Lawrence (Cornwall)	OPINIONS
<u>ADVERTISING</u>														
Cases In Advertising Management	Boyd, Fryburger & Westfall	McGraw-Hill								x				
Advertising Management	Borden & Marshall	Irwin		x										
Advertising Procedure	Kleppser	Prentice-Hall			x	x	x		x					1. Easily understood by students. 2. A fine text in every way. <u>Summary:</u> Good.
Advertising	Mandell	Prentice-Hall						x		x				1. Entirely satisfactory. 2. Reference text.
* Advertising	Oliver	McGraw-Hill		x										1. High School level.
Advertising	Zacker	Irwin					x							1. Too detailed, hard to teach from.
Advertising	Wright & Warner	McGraw-Hill								x			x	1. Good for a survey course but not for a management one.
<u>INTERNATIONAL MARKETING</u>														
International Marketing	Hess & Cateora	Irwin	x											1. Excellent text for introductory course
International Marketing and Casebook	Leighton	McGraw-Hill					x					x		1. Good cases, little theory. 2. Needs lecture supplement - good cases - little theory.

TEXT	AUTHOR	PUBLISHER	COMMENTS
PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT			
Canadian Marketing	Archer & Clark	McGraw - Hill	1. Not satisfactory for three year program - too superficial 2. Level too low for first year students.
Cases in Marketing 'Strategy'	Boyd, Clewett, Westfall		
Problems in Marketing	Brown, Cardozo Et. Al	McGraw - Hill	1. Challenging Text. perhaps too high a level some theory, long cases
Cases in Marketing Management.	Bursk	Prentice-Hall	
Principles of Marketing	Buskirk	Holt Rinehart & Winston	1. Good introductory text.
Elements of Marketing	Converge Et. Al.	Prentice Hall	1. Broad general text unusual organization, elementary but difficult to read.
Practical Marketing in Canada	Craig	Burns & MacEachern	1. Easily read not too rigorous - not completely satisfactory.
Marketing in Action - A Decision Game	Dry	Irwin	1. Good for summing up introductory marketing course.
Selected cases in marketing management	Faulle	Prentice Hall	1. Useful but becoming outdated.
Marksim	Greenrow & Kniffin		

TEXT	AUTHOR	PUBLISHER	COMMENTS
PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT			
Marketing Strategy & Functions	Kelley	Prentice - Hall	1. Supplementary Text
Marketing Management	Kotler	Prentice - Hall	1. The best for this subject area 2. A good text - decision oriented analytical with economics, math and behavioural sciences.
Canadian Problems in Marketing	Leighton & Thain	McGraw-Hill	1. Very strong case book with detailed comprehensive cases. 2. Excellent book of Canadian cases
Canadian Cases in Marketing	Litvak & Banting	McGraw-Hill	1. Canadian but not enough information in cases to do a good job of analysis. 2. Excellent Canadian Contact 3. Short book of short cases 4. Not satisfactory for three year program 5. Useful Canadian content - recommended for 50 minute classes. 6. Fair - not enough information in cases.
Marketing Principles and Market Action	Lynn	McGraw-Hill	1. Good condensed substitute for Stanton 2. Short, must be expanded on by instructor. Mostly descriptive. 3. Weak in behavioural aspects otherwise fairly good.
Marketing - Canada	Mallen & Litvak	McGraw Hill	1. Good Canadian reference book. 2. To add Canadian flavour 3. Useful Canadian content

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
Marketing - an introduction analysis	Matthews	McGraw-Hill	1. Good introductory text. But would prefer Canadian content.
Basic Marketing - A Managerial approach	McCarthy	Irwin	1. Basic comprehensive readable text-- excess verbiage 2. First class 3. Good but some cases too short and some reading difficult.
Trends in Canadian Marketing	Moyer & Snyder	Queen's Printer	1. Excellent reference book. 2. Highly statistical useful for Canadian facts.
Marketing Principles & Methods	Phillips & Duncan	Irwin	1. Good for resource material
Markets and Marketing	Preston	Scotts Foreman	1. Not suitable
Introduction to Marketing Management	Rewoldt Scott Warshaw	Irwin	1. Good text,complementary to Stanton from analytical point of view
Fundamentals of Marketing	Stanton	McGraw-Hill	1. Good, must be shortened for a one semester course. 2. Sound useful text 3. Very good introductory text - too much for one semester. 4. Comprehensive, straightforward, readable. Up to date, U.S. oriented. 5. Excellent text, no intentions of replac- ing. Continued over page.
Cambrrian (Sudbury)			X
Centennial			X
Conestoga			X
Fanshawe			
Georgian			X
Humber			X
Lambton			
Mohawk			X
Niagara			X
Northern(K.Lake)			
Northern(S.Porc.)			X
Ryerson			
Seneca			X
Sheridan			X X
Sir Sandford Fleming			X
St. Lawrence			
(Cornwall)			

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
A Managerial Introduction to Marketing.	Staudt & Taylor	Prentice-Hall	6. Excellent with good cases, must supplement with Canadian material.
Case studies in Marketing strategy	Westfall	Irwin	7. Excellent source of material on behavioural science, otherwise too detailed for a first year course.
<u>PURCHASING</u>			
Introductory Principles of Purchasing	Heinritz & Farrel	Prentice-Hall	1. Good text and reference.
Purchasing and Materials Management	Lee and Dobler	McGraw-Hill	2. Good.
<u>DISTRIBUTION AND TRAFFIC</u>			
Marketing channels, structures and strategy	Lewis	McGraw-Hill	1. Only fair
Physical distribution Systems	MaGee	McGraw Hill	1. Good text with case
			1. Good - paperback - and therefore inexpensive
			1. Good - paperback, does require some specific text oriented lectures.

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
Management of Traffic and Physical Distribution	Taff	Irwin	1. Not bad but not completely applicable in Canada.
<u>CONSUMER BEHAVIOUR</u>			
Consumer Behaviour & Casebook	Engel, Kollat & Blackwell	Holt Rinehart & Winstron	1. Good text but requires more than one semester.
<u>MARKETING RESEARCH</u>			
Marketing Research	Alvarez	Prentice Hall	
Marketing Research	Bond & Westfall	Irwin	
Marketing Research and Information Systems	Buzzel, Cox, Brown	McGraw-Hill	1. Very suitable, readable. 2. Satisfactory, non-mathematical
Marketing & Business Research	Heidingsfield & Eby	Holt Rinehart & Winston	1. Too difficult for C.A.A.T. students and too much for one semester.
Marketing Research Principles & Readings	Holmes	South Western Publishing Co.	1. Reference text.
Research Analysis for Marketing Decisions	Holmes	Appleton - Century - Crofts	1. Reference text.
Marketing Research	Luck & David	Prentice Hall	1. Reference text.

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
Marketing Research Theory and Cases	Luck, Wales. & Taylor	Prentice Hall	1. Satisfactory 2. Dated and too detailed
Marketing Research in Canada	Mahatoo	Nelson	1. Rather long and complex case prefer shorter ones. 2. cursory coverage of most topics, some readings too advanced but shows peculiarities of Canadian situation. 3. Used as a book of readings.
Marketing Research Information systems and Decision making	UHL & Schoner	Wiley & Sons	1. Highly quantitative
<u>SELLING</u>			
Salesmanship fundamentals	Ernest & DaVall	McGraw-Hill	1. Good book but used in some high schools
Creative Salesmanship	Hans & Ernest	Glencol Press	
College Salesmanship	Hampton & Zabin		
Creative Selling	Johnson	South Western	1. Easy to read but some poor chapters.
Salesmanship	Kirkpatrick	South Western	
Personal Power through creative selling	Leterman	Irwin	
Secrets of successful selling	Murphy	Irwin	

TEXT	AUTHOR	PUBLISHER	COMMENTS
PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT			
Modern Applied Salesmanship	Reid	Goodyear	1. Very much oriented toward selling as a profession but cases not satisfactory.
Textbook of Salesmanship	Russel, Beach Buskirk	McGraw-Hill	1. Easy to read, best of three choices. 2. Interesting and complete with good short cases. 3. Excellent, straight forward and readable. 4. Good theoretical coverage easy to read, but cases weak.
Salesman's guide to more Effective Selling	Smith	Irwin	
Salesmanship principles and Methods.	Pederson & Wright	Irwin	1. Suitable, readable but too U.S. oriented 2. Good when supplemented with outside material 3. Handles salesmanship fairly well but not sales management. Not really suitable for our students.
The Basics of successful salesmanship	Thompson	McGraw Hill	
Selling - A Behavioural Science Approach	Thompson	McGraw-Hill	1. Excellent

TEXT	AUTHOR	PUBLISHER	COMMENTS
PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT			
SALES MANAGEMENT			
Case Histories in Sales Management	Alexander & Mazze	Pitman	1. Readings not particularly challenging - problems already solved.
Sales Administration	Canfield	Prentice Hall	1. Out of date
Cases in Sales Management	Livingston & Davis	Irwin	1. Suitable in all respects 2. Need more current information 3. Long but excellent
Management Of The Sales Force	Stanton & Buskirk	Irwin	1. Excellent text good cases but too long for one semester course 2. Words but complete. 3. Readable and contemporary with a couple of Canadian cases included.
Sales Management	Still & Cundiff	Prentice Hall	1. Too big and expensive not easy to teach from theory and cases.
Introduction to Sales Management	Tosdal		
RETAILING			
Retail Management	Davidson & Doody	Ronald Press	1. The 'Bible' 2. Excellent Text 3. A good text 4. Superior text - excellent coverage of principles and a variety of appropriate cases. easy to read and teach from.

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING</u> <u>AND MARKETING MANAGEMENT</u>			
Retailing Principles and Methods.	Duncan & Phillips Irwin		1. Canadian content and too big business oriented. 2. Text good but lengthy, slightly out of date.. 3. Up to date but boring for students 4. A rather dry text to read 5. Lengthy somewhat wordy, high level text
Selected Case problems in retailing	Faville	Prentice Hall	
Retailing: Concepts & Decisions	Gist	Wiley	1. Comprehensive with emphasis on concepts - demands fair amount of teaching. 1. Excellent book of readings.
Management Perspectives in Retailing	Gist	Wiley	
Retail Management & Case Book	Jones	Irwin	1. Good basic text easy to understand 2. Adequate, easy to understand coverage of of some topics not good.
Retail Strategy & Structure	Rachman	Prentice Hall	
Retail Management Cases	Thompson & Dalrymple	Free Press	1. Paperback with good reasonably difficult cases.
Management of Retail buying	Wingate & Friedlander	Prentice Hall	1. Satisfactory - comprehensive
Techniques of Retail Merchandising	Wingate & Schaller	Prentice Hall	1. Reference text. 2. Good mathematically oriented. 3. Text complete with solid material but students have difficulties with it.

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
<u>ADVERTISING & PROMOTION</u>			
Cases in Advertising Management	Boyd Fryburger & Westfall	McGraw-Hill	
Advertising Management	Borden & Marshall	Irwin	
Advertising: Its role in modern marketing	Dunn	Holt Rinehart & Winston	
Promotional Strategy	Enzel, Wales & Warshaw	Irwin Dorsey	
Advertising: Creative Communication with Consumers	Hepner	McGraw-Hill	
Advertising	Kirkpatrick	Houghton & Mifflin	
Advertising Procedure	Kleppner	Prentice Hall	
Advertising	Mandell	Prentice Hall	
Advertising	Oliver	McGraw-Hill	
Advertising	Zacker	Irwin	

TEXT	AUTHOR	PUBLISHER	COMMENTS
<u>PRINCIPLES OF MARKETING AND MARKETING MANAGEMENT</u>			
Advertising	Wright & Warner	McGraw - Hill	1. Good for a survey course but not for a managerial 2. Suitable.
<u>INTERNATIONAL MARKETING</u>			
International Marketing	Hess & Latedza	Irwin	1. Excellent text for introductory course.
International Marketing and Case Book	Leighton	McGraw-Hill	1. Good cases, little theory. 2. Needs lecture supplement good cases, little theory.
International Business Enterprise	Kolder	Prentice Hall	1. For advanced course.
Strategic Planning for export Market	Root	International Textbook	1. General approach.
<u>INDUSTRIAL MARKETING</u>			
Industrial Marketing	Alexander, Cross Hill		1. Very suitable - good cases
<u>PROBLEM SOLVING</u>			
Business Policy and Strategic Action	Brown		1. Not satisfactory - good cases but text superficial
<u>CREDIT AND COLLECTIONS</u>			
Credit and Collections	Ettinger & Golief	Prentice Hall	1. Complete thorough and clear.



ONTARIO

ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

CANADIAN BOOK PUBLISHERS' COUNCIL

APRIL 28, 1971





CANADIAN BOOK PUBLISHERS' COUNCIL

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BRIEF

submitted by the

CANADIAN BOOK PUBLISHERS' COUNCIL

to the

ONTARIO

ROYAL COMMISSION ON BOOK PUBLISHING

April 15, 1971

RESUME

The following brief respectfully submitted by the Canadian Book Publishers' Council to the Ontario Royal Commission on Book Publishing is divided into five sections. The first outlines Council's history, organizational structures, and procedures, and describes its activities.

In the second section, it was felt useful to provide a historical background to English-language book publishing in Canada, from its earliest manifestations to the present stage of development.

Equally important to a fuller understanding of the book publishing industry, the third section defines publishing and outlines the main functions in the publishing process.

The fourth, on general book distribution in Canada, deals primarily with trade publishing although elements relevant to textbook and college publishing are discussed here also; the section looks at marketing, book pricing, Canadian authors, children's books, public relations and promotion, export and printing.

The final section outlines a few of the major concerns of textbook publishing in Canada, with a sub-section devoted to non-print publishing; more detailed and technical briefs treating the whole range of educational publishing in Canada are being presented by the Council's Canadian Educational Publishers' Group, and University and College Publishers' Group. Little mention is made of copyright matters since the Council is a co-sponsor of the Canadian Copyright Institute and therefore subscribes to the recommendations of the Institute's brief.

For convenience, the recommendations made by Council to the Royal Commission are grouped at the end.

Appendices contain the Council Constitution, membership lists (including one chronologically arranged to show when each house began operations in Canada), and recommendations made in *Promotion and Response* (Clery Report). Council financial statements for the years 1966-70, and the 1971 budget, are filed in confidence with the Commission.



CONTENTS

	INTRODUCTION	Page 1
I	THE CANADIAN BOOK PUBLISHERS' COUNCIL	5
II	ENGLISH-LANGUAGE PUBLISHING IN CANADA -- THE BACKGROUND	15
III	PUBLISHING AND THE PUBLISHING PROCESS	26
	Publishing by Importation /29	
IV	GENERAL BOOK DISTRIBUTION IN CANADA	33
	Marketing /33	
	Bookstores /33	
	Libraries /33	
	Mail-order Houses /35	
	Book Clubs /36	
	Pricing of Books /36	
	Canadian Authors /38	
	Children's Books /39	
	Public Relations and Promotion /40	
	Export /42	
	Printing /43	
V	ELEMENTARY AND SECONDARY EDUCATIONAL PUBLISHING IN CANADA	45
	Educational Non-print Materials /49	
	RECOMMENDATIONS	53
	APPENDIX A - CONSTITUTION OF THE CANADIAN BOOK PUBLISHERS' COUNCIL	
	APPENDIX B	
	B - 1 LIST OF MEMBERS	
	B - 2 LIST OF MEMBERS SHOWING DATE OF ESTABLISHMENT	
	B - 3 EXECUTIVE COMMITTEE 1971	
	APPENDIX C - PROMOTION AND RESPONSE RECOMMENDATIONS	
	APPENDIX D - FINANCIAL STATEMENTS 1966 - 1970 (Filed in Confidence)	

INTRODUCTION

The Canadian Book Publishers' Council in submitting this brief has attempted to provide background information that might contribute relevance and significance to those submissions being made by its members.

In representing forty-five publishing houses, there are certain areas in which the Council cannot make any useful comment; the very nature of book publishing implies a high degree of individualism and diversity, which is reflected through each company's publishing program or methods of operation. For instance, the whole question of public financial assistance -- through a book publishing development corporation, through easier access to development funds, or through any of the other forms that have been proposed -- is beyond the Council's capacity even if it were possible to reach some kind of useful consensus. The views of member publishers cover the whole spectrum and can be made meaningful only in their own briefs.

Similarly, it became obvious that the Council could not express itself in any concrete way on the question of publishers' access to private development capital. It would be impossible to research this matter with any degree of accuracy; certainly the Council could not have undertaken it within the time limit imposed or with the facilities available. However, certain general comments seem in order.



Book publishing is a complex, capital-intensive industry that is generally poorly understood outside the trade. Financiers and bankers appear reluctant to consider loans to an industry characterized by products where marketability is highly speculative. Canadian financial circles seem to feel however, that the size of an operation does provide a measure of guarantee. A large corporate organization would be given precedence, in all likelihood, over a small independent firm. The implication is, then, that foreign-owned subsidiaries, with their links to the parent companies and their established reputations, have a more favoured position as far as the financier or banker is concerned. The ultimate implications are that normal financial practices result in discrimination against the Canadian-owned firms (unless these are part of a multi-company or conglomerate structure), and that this affects especially small and new firms who have no established reputation and whose performance record is not meaningful in financial terms.

If the foregoing observations hold true for times of normal economic growth, they are bound to be magnified in times of economic restraint such as Canada has been experiencing recently. The larger publishing houses will find financing difficult, while the smaller firms face a financial crisis.

At the same time, all publishers are affected adversely by the crisis psychology that seems to have settled over most sectors of the Canadian economy. General economic uneasiness forces institutions -- both public and private -- to freeze or cut their

The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial management. The second part outlines the various methods used to collect and analyze data, including surveys, interviews, and focus groups. The third part presents the results of the study, showing a clear trend of increasing participation over time. The final part concludes with recommendations for future research and implementation strategies.

The data collected from the various sources indicates a significant increase in the number of participants over the course of the study. This suggests that the interventions being tested are effective in encouraging engagement. The findings also highlight the importance of ongoing communication and support for participants throughout the process.

In conclusion, the study demonstrates the potential for successful outcomes when proper protocols are followed and participants are adequately supported. Further research is needed to explore the long-term effects of these interventions and to identify the most effective strategies for maximizing participation.

overall budgets; this usually means that funds for new textbooks, resources-centre supplies, and other educational materials are the first to be reduced. Since institutional buyers constitute the major part of a publisher's market, the effects on the book trade are frequently dramatic.

In addition, economic conditions have caused the changes in educational philosophy to come under a generally critical re-evaluation across Canada. A look at the number and scope of the various commissions, inquiries, and studies that are now being conducted in the provinces indicates why institutions are reluctant to place orders with publishers until the findings have been released and evaluated.

Another area where individual members, rather than the Council, are able to make a more detailed and pertinent comment relates to the question of ownership. The aim of the Council is to provide all book publishers in Canada with a voice and with the means to promote and develop the book trade in Canada. The section of this brief that deals with the background of English-language publishing in this country indicates that the Council's aim has been realistic and its function necessary in the growth of the industry.

Until recent developments shifted the focus, it was the publisher's record of performance that determined in the public eye the extent of his contribution to the country's social and cultural life. The level of performance has had little relationship

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be carefully documented to ensure the integrity of the financial data. This includes recording dates, amounts, and the nature of the transactions.

Secondly, the document highlights the need for regular reconciliation. By comparing the internal records with external statements, discrepancies can be identified and corrected promptly. This process helps in maintaining the accuracy of the accounts and prevents any potential errors from accumulating.

Furthermore, the document stresses the importance of transparency and accountability. All transactions should be clearly labeled and categorized, making it easy for anyone reviewing the records to understand the flow of funds. This level of transparency is crucial for building trust and ensuring that the financial management is sound.

In conclusion, the document provides a comprehensive overview of the principles and practices that govern effective financial record-keeping. It serves as a guide for anyone responsible for managing the finances of an organization, ensuring that all transactions are properly recorded and accounted for.

to where the publishing house was owned and much to do with the integrity and degree of commitment of the firm's senior officers. There can be no question about the need to maintain and develop indigenous book publishers in Canada. But the damage would be irreparable were this to be achieved by suppressing responsible foreign-owned subsidiary publishing houses. If a book publishing industry is to continue making an essential and important contribution to Canadian life, the conditions under which it operates must be improved and this may require some judicious assistance from the public sector. Although book publishing may be considered a key industry whose importance far exceeds purely financial considerations, there is every indication to believe that the question of ownership per se has only some relevance to the serious problems facing the book publishing industry. The extent of ownership in the Canadian economy is a matter of national policy, federal guidelines for which are now awaited.

It is the hope of the Canadian Book Publishers' Council that this brief will provide the Ontario Royal Commission on Book Publishing with an informative and relevant context in which the more technical and detailed submissions of its members can be evaluated. It should be pointed out also that while this brief makes reference to general conditions in educational publishing, both the Canadian Educational Publishers' Group and the University and College Publishers' Group of the Council will be submitting more comprehensive briefs on this subject to the Commission.



THE CANADIAN BOOK PUBLISHERS' COUNCIL

In 1910, five publishers founded the Book Publishers' Association as a branch of the Board of Trade of Metropolitan Toronto. Some fifty years later, its membership and activities had grown to the point where the Association could no longer be accommodated within the Board of Trade structure or offices. On April 21, 1961, the Association became the Canadian Book Publishers' Council (CBPC) and employed a full-time Executive Secretary and Displays Secretary for its twenty-eight members. Dr. W. R. Wees, then of W.J. Gage Limited, was the new Council's first President. At about the same time, the Council's two divisions assumed autonomous status as affiliated organizations -- the Book Publishers' Association of Canada (BPAC) for trade publishers, and the Canadian Textbook Publishers' Institute (CTPI). Both required their members to have membership in the CBPC.

As the 1960s drew to a close, it became apparent that the fundamental changes confronting the industry necessitated a modification of the Council's organization. A full-time Executive Director was engaged in early 1968 to co-ordinate and develop the activities of the Council and its affiliated organizations. With this new potential, members undertook the re-evaluation of its structures and programs.

Following nearly two years of research and consultation, the Council's present Constitution (see Appendix A) was accepted on

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial system and for providing a clear audit trail. The text also mentions the need for regular reviews and updates to the records to reflect any changes in the data.

In the second part, the focus shifts to the role of the accounting department in managing the company's finances. It describes how the department works closely with other departments to ensure that all financial activities are properly recorded and reported. The text also highlights the importance of maintaining accurate records of all transactions, which is essential for the company's financial health.

The third part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial system and for providing a clear audit trail. The text also mentions the need for regular reviews and updates to the records to reflect any changes in the data.

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In the sixth part, the focus shifts to the role of the accounting department in managing the company's finances. It describes how the department works closely with other departments to ensure that all financial activities are properly recorded and reported. The text also highlights the importance of maintaining accurate records of all transactions, which is essential for the company's financial health.

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In the eighth part, the focus shifts to the role of the accounting department in managing the company's finances. It describes how the department works closely with other departments to ensure that all financial activities are properly recorded and reported. The text also highlights the importance of maintaining accurate records of all transactions, which is essential for the company's financial health.

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In the tenth part, the focus shifts to the role of the accounting department in managing the company's finances. It describes how the department works closely with other departments to ensure that all financial activities are properly recorded and reported. The text also highlights the importance of maintaining accurate records of all transactions, which is essential for the company's financial health.

July 8, 1970, to become effective January 1971. This document provided the Council with a flexibility that would enable it to act effectively in a context of rapid and constant change. It was felt that the Council's objective -- to be the voice of English-language publishers -- would be more effectively achieved through a single organization. The differing requirements of each of the two official language communities in Canada already necessitate two distinct publishing trade associations, one English and one French (Le Conseil Supérieur du Livre).

The new Constitution provided for the existence of groups through which members with specialized interests may deal with related problems. At present there are two such groups -- the Canadian Educational Publishers' Group, which continues the activities of the CTPI, and the University and College Publishers' Group. The general interests of the Council are accommodated within five standing committees -- Bookseller Relations, Exhibits, Information and Statistics, Library Relations and Program and Professional Development.

In addition, membership requirements were liberalized and the level of financial commitment more closely related to each member's ability to pay a fair share of operating costs. Assessments are now made on a proportional scale based on the annual net sales of each member house. Membership in the special interest groups is voluntary, and participation in the Council's exhibits program is available to all members within the basic membership fee.



By streamlining internal operations, it was believed that Council's external relations could be more effective. In an age that is obviously image-conscious, any confusion of identity or fragmentation of effort makes the necessary dialogue between publishers and public that much more difficult, especially since book publishing is exceedingly complex. Because it is intimately related to Canada's educational and cultural life, book publishing gives an impression of size and prosperity in the public mind that bears little relationship to the facts. The book trade contributes only 0.06% of Canada's gross national product, a fact noted in *The Canadian Book Industry*. The astonishing debate carried by the mass media in recent months indicates how poorly informed the public and various concerned professionals are about the complexities of the Canadian book trade.

This lack of understanding can only be remedied, it is felt, through a book trade information clearinghouse with facilities to co-ordinate and develop various projects and programs, and to establish and maintain close links with related organizations and all levels of government. Through such facilities, the concerted efforts of all interested parties can be focused and translated into action. The Canadian Book Publishers' Council has acted in this capacity for English-language publishers in the past, though frequently with limited success since it is only within the past year that either public or governments have shown real concern for the book publishing industry in Canada. To ensure that all the talent and potential of the industry can be developed more effectively in this context of



change and public concern, no effort has been spared to make the Council accessible to all English-language publishing entities seriously concerned with advancing the interests of book publishing in Canada.

Until 1968, development and execution of the Council's activities were dependent entirely on the volunteer help of individual publishers whose first responsibility was to their own firms. However, with the appointment of an Executive Director in that year and with an enlarged secretariat, the Council could undertake significant long-term programs to promote book publishing in Canada and to meet the challenges created by the changes in the industry, in educational philosophy, and in other related fields.

Within this invigorating climate, the exhibits program of the Council has remained one of the visibly interesting services provided for members and public alike. The recent appointment of an Exhibits Director has made it possible for the Council to evaluate more effectively the increasing number of requests for displays and exhibits. Since the costs to the publisher of mounting and staffing an appropriate display are considerable, the Council's role is important. During 1970, close to two hundred requests for exhibits were considered. Of these, the Council itself organized fifty-seven; sixty were qualified and referred directly to member firms for individual action; and the remainder were declined for such reasons as insufficient planning time, inadequate display space, or minimal visitor interest.



Most of the national, provincial, and local exhibits are related to various educational institutions or organizations, and constitute an important means by which administrators, teachers, and librarians can familiarize themselves with the range of educational and resource materials on the market. As the decentralization of educational administration continues concurrent with more individualized curriculum needs, the present method of initiating book displays will almost inevitably lead to an increasing number of small exhibits, with resultant spiralling costs. It is unreasonable to expect that publishers can continue to bear the full cost of providing this increased service. A small publisher finds this especially burdensome.

The highly successful Materials Clinic held during 1970 in London, Ontario, is a useful prototype for the kind of display that provides maximum benefit to all participating parties. The London clinic was initiated by the Council and co-sponsored by the London Teachers' College with the assistance of the directors of education from five surrounding counties.

Another important type of exhibit is exemplified by the first College Bookmart, organized by the Council in 1968. With 16,000 titles displayed, it remains Canada's largest single book exhibit to date, and was largely influential in redirecting purchasing channels of all Ontario Colleges of Applied Arts and Technology to the Canadian book publishing trade.

In conjunction with the Bookmart and international exhibits

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The fourth part of the document discusses the importance of maintaining accurate inventory records. It states that knowing exactly what is in stock is essential for meeting customer demand and avoiding stockouts. The document provides a detailed explanation of how to conduct a physical inventory count and how to reconcile it with the records in the inventory system. It also discusses the importance of regularly updating the inventory records to reflect changes in stock levels. The document concludes by stating that accurate inventory records are essential for effective financial management and for ensuring the smooth operation of the business.

The fifth part of the document discusses the importance of maintaining accurate financial records. It states that accurate financial records are essential for understanding the company's financial performance and for making informed decisions. The document provides a detailed explanation of how to record all financial transactions, including sales, purchases, expenses, and income. It also discusses the importance of regularly reconciling the financial records with bank statements and other external sources. The document concludes by stating that accurate financial records are essential for the long-term success of the business.

in which the Council has been participating (Frankfurt, Brussels, and Nice, and the American Library Association conferences), it has been found that catalogues constitute useful bibliographic tools abroad. For this year's ALA Conference being held in Dallas, the Council and the Conseil Supérieur du Livre have been working with the Department of Industry, Trade and Commerce to compile subject-indexed catalogues for pre-show mailings and on-the-spot distribution in an ambitious project designed to develop export markets for Canadian books. An earlier informational project involving large mailings of the *Select List of Canadian Studies* to U.S. libraries was successful in creating interest in Canadian books.

One of the most important bibliographic catalogues with which the Council has been involved is the annual *Canadian Books in Print*. Conceived as a co-operative project by the Council, the Canadian Booksellers Association, the Canadian Library Association, and Le Conseil Supérieur du Livre, *Canadian Books in Print* is now a self-sustaining bibliographic reference work of major importance in Canada and throughout the world.

In its capacity as a forum where publishers can exchange information or discuss problems of common concern, the Council has organized many different seminars where members have explored a variety of topics with invited specialists or experts. Such professional development activities include the course on Book Publishing in Canada, sponsored by the Council through the University of Toronto's Extension Department; the course is now in its fourth year and was opened to the public in 1970. Another interesting and

[The following text is extremely faint and illegible. It appears to be a series of paragraphs or a list, but the content cannot be transcribed accurately.]

successful undertaking was the Fête du Livre organized by the Council in early 1970. This three-day "celebration" in Toronto brought together Canada's French- and English-language publishers to explore common problems and interests.

Through the Council, publishers are able to co-operate and maintain essential communications with all other organizations important to the development and promotion of the Canadian book and of books in general. Among the many groups with which the Council enjoys a continuing and functional dialogue are:

International Publishers' Association
and its member associations

Conseil Supérieur du Livre
and its constituent associations

Canadian Copyright Institute
and its constituent organizations

Canadian Conference of the Arts

Canadian Booksellers Association

Canadian Library Association

Ontario Library Association

Canadian Education Association

Ontario Educational Association

Ontario Association for Curriculum Development

Children's Recreational Reading Council

Stephen Leacock Associates

Stratford Festival Foundation

Young Canada's Book Week

Book Promotion and Editorial Club

Canadian Association of Publishers' Educational Representatives



The views and professional knowledge of book publishers are also communicated through the Council to public organizations by such joint ventures as seminars with provincial departments of education officials and by various representations to governments or other public bodies. Among documents prepared by or for the Council are a representation made to the Manitoba Government, which led to the withdrawal of a proposed tax on books; submissions to the Select Committee on Taxation of the Ontario Legislature, and to the Ontario Commission on Post-Secondary Education; and briefs to the Minister of Finance concerning the White Paper on Taxation, and to the Alberta Commission on Educational Planning.

In addition, the Council has provided information to help governments prepare legislation or develop the necessary regulations. These contacts constitute an essential and mutually beneficial dialogue, and every step should be taken to ensure that these close relations continue to be strengthened in our increasingly complex society.

Another important area of activity is the gathering and refining of statistics, where the Council has initiated or been involved in various surveys ranging from specialized sales figures to industry compensation scales. Recent notable studies include *The Canadian Book Industry*, published by the Department of Industry, Trade and Commerce, and Val Clery's *Promotion and Response*. However, obvious gaps in the body of statistical information that a modern book publishing industry requires, in a sophisticated and



rapidly changing market, indicate that this is one area where the Council must develop a much more extensive program than now exists. But much of the data still required on a continuing basis is highly detailed and cannot be compiled without an extensive research and development program, which is dependent on the assistance of consultants, the Dominion Bureau of Statistics, and comparable provincial data-collecting bodies.

A parallel development that would prove invaluable to publishers and their clients alike is industry standardization. As computer facilities are adopted more widely, it becomes essential to establish standards for such things as order forms; this project is now being studied with considerable success by a joint committee of the Council and the Ontario Library Association. Similarly, the Council proved influential during 1968 in gaining acceptance in Canada for the International Standard Book Number system, and is now responsible for assigning such numbers to all Canadian English-language book publishers.

Many of the above activities and programs could receive a tremendous boost during International Book Year in 1972. Since the important celebrations should take place on a national rather than an international scale, it is urgent that planning be undertaken immediately to ensure that all organizations and individuals who should logically contribute to these festivities are able to do so meaningfully. In October 1970, the Council urged the federal government to establish a committee that could initiate and co-ordinate all planning across Canada. The mere existence of such



a committee would enable all elements of the Canadian book trade as well as the public to become involved in the planning and organization by giving them a focus in the early stages. At the time of this writing, no concrete step has been taken to set up such a committee, although a favourable decision to do so seems to have been reached.

The importance of IBY 72 to the Canadian book industry at this critical time is obvious, and the opportunity must not be missed.

The first part of the paper discusses the importance of
 understanding the underlying mechanisms of the system.
 This is followed by a detailed analysis of the data.
 The results of the analysis are presented in the next section.
 Finally, the paper concludes with a summary of the findings.
 The authors would like to thank the reviewers for their
 helpful comments and suggestions.

ENGLISH-LANGUAGE PUBLISHING IN CANADA - THE BACKGROUND

Since many of the problems faced by book publishers today lie anchored in the past, it is felt that the Canadian Book Publishers' Council should give a brief account of the development of the book trade in Canada. It is further felt that such a background will prove to be beneficially informative for the many who have shown their concern for Canadian publishing. At least it may provide a new perspective for those who have demonstrated serious interest in the industry's problems.

Book publishing in British North America had its beginnings as an appendage of newspaper and government printing in Nova Scotia and moved westward under the same auspices, a capacity and inclination to publish books going hand in hand with the availability of a printing press. Although publishing began in Ontario with the founding of Upper Canada, there has been a coherent book trade for at most a century. Vigorous development required skilled craftsmen, more sophisticated printing machinery, a supply of domestic paper, the means of distribution, and above all a market. Only after the Second World War did book publishing begin to grow significantly and to achieve its present considerable degree of sophistication, and only in spite of the difficulties faced in distribution and the relatively small national market.



Once printing was introduced into British North America, a demand was found, or created, in both languages. By 1850, Montreal had become a substantial market for directories, almanacs, religious publications, and legal pamphlets. In the English language, it was served by an increasingly professional trade led by men of literary capacity as well as technical skill -- John Lovell, the Dawsons, the Millers, Andrew Armour, and Hew Ramsay.

All these firms, while based on printing of all kinds and the publication of specialist books, attempted occasionally to publish in the field of general literature, though without much apparent success. In this they were following a tradition of publishing everywhere and an almost compulsive need of all who became committed to the book trade. They were preparing the future in two other respects: they were multiplying the number of trained craftsmen (or tradesmen), and they were encouraging or taking part in the development of bookselling. The booksellers for the most part sold cheap American pirated editions of British general books, or imported British and American schoolbooks, along with wallpaper and fancy goods.

By mid-century the population of Upper Canada had outgrown that of Quebec. Moreover, the determination of Egerton Ryerson from 1846 to bring order to the curriculum and some uniformity to the approved textbooks in the schools swung the publishing opportunity for books in English from Montreal to Toronto. Many of the Montreal printer-publishers had had branches in Kingston or Toronto, but from 1850 on, or soon after, they were doing an important part



of their publishing from Toronto. It was central to Egerton Ryerson's policy that American books and influence in the schools should be reduced and if possible excluded since they were anti-British and showed an ignorance of Canada that eroded national pride and fostered misconceptions. His first move was to approve the Irish National schoolbooks and arrange for their publication under contract by Canadian printer-publishers.

Within the next ten years, a number of Toronto bookseller-publishers -- James Campbell, Mercer Adam, Maclear and Chewett, and Samuel Thompson, all of whom were to have considerable success -- developed alongside the aggressive Montreal group. In both groups were men of genuine literary interests and business ability, so that the next two decades saw the establishment of a capable printing trade and the beginnings of a more varied and imaginative book trade. Toronto had become and was to remain the book and magazine centre of English Canada.

Nevertheless, there were serious weaknesses in this promising development. In 1847 the Colonial Copyright Act, commonly called the Foreign Reprints Act, was passed in England. It enacted provisions that permitted the importation into Canada of cheap colonial editions. While it made British books more available to Canadians and stimulated reading, this Act also left the Canadian author with little or no protection if he published in Canada, and tended to open the Canadian market to American publishers (for everything but schoolbooks). Those Canadians whose books could find a British or American audience either emigrated or sought publishers in the more attractive centres of London or New York.

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The third part of the document discusses the importance of maintaining a strong and secure network of suppliers and vendors. It highlights the need for thorough vetting of potential suppliers, including checking their credentials, references, and financial stability. The document also provides guidelines for negotiating contracts and terms of sale, ensuring that the company's interests are protected. It further states that regular communication and collaboration with suppliers are essential for ensuring a steady flow of quality goods and services. The document concludes by stating that a strong network of reliable suppliers is a critical component of a successful business strategy.

Moreover, the schoolbook system, though it stimulated increased printing and some growth in bookselling, was not a boon to general publishing. The system of commissioning the writing of textbooks and of letting the publication on tender, or on a closely negotiated contract for seven or ten years, called for printing rather than publishing skill. It provided jobs and, if carefully managed, thin profits, but there were no margins for adventurous publishing or the building of reserves and little room for editorial imagination or initiative. And this was to remain the system for a hundred years.

The publisher that did not conform to this pattern was the Methodist Book and Publishing House, founded in 1829 by Egerton Ryerson to publish the *Christian Guardian* and other religious publications. Under a number of gifted men it developed a general book publishing program alongside its official activities as a church publishing house. At the same time, the Methodist Book Room, publishing under the imprint of William Briggs and later known as The Ryerson Press, acted as agent for American and British publishers, just as commercial publishers did and still do. From 1900 on, it also became a publisher of textbooks by Canadian scholars, and the size and experience of its organization was to make a notable contribution of able and well-trained men to the next generation of publishing in Canada.

At the turn of the century, most of the great firms of the preceding fifty years had faded out. James Campbell had gone bankrupt, as had (Mercer) Adam, Stevenson & Co. Maclear and Chewett



had been bought out in 1869 by three of the men they had trained and the new firm became Copp Clark. Similarly young William Gage, trained by Adam Miller, took over on the latter's death in 1880 and founded the W.J. Gage Co., specializing in stationery and textbooks.

As the new century opened, a number of elements combined to produce a more promising climate for publishing. A growing consciousness of Canada as a nation had followed Confederation, and a group of men and women who were to become writers were growing up in those stimulating years -- Charles G. D. Roberts, Archibald Lampman, Bliss Carman, Robert Service, Ralph Connor, Agnes Laut, Pauline Johnson, Stephen Leacock, to name only a few. With the opening of the west, Canada's population was growing, with the result that a market was being developed. Another element was the existence of a large group of men who had grown up in the book trade in Canada -- many of them at the Methodist Book Room -- and who under the stimulus of the times were eager to form companies of their own. The position was further reinforced by the swift spread of the public library movement, largely stimulated by the Carnegie Foundation. Between 1901 and 1917, there were 125 Carnegie Libraries built in Canada and those who were discovering an interest in their country had for the first time the means of responding to it.

The relationship between a nation's literature and its book trade is difficult to define, but it appears that one can hardly be much better than the other. The ready means of publication



and of discussing the writer's problems encourages writing, and the appearance of good writing stimulates publication. Before the First World War brought immigration to a standstill, the Canadian book trade had probably grown more in fifteen years than it had in the previous hundred and fifteen. There was still not enough of a market in Canada for any publisher to live on the publishing of Canadian books alone; publishing had to be assisted by printing or by the sale of imported books.

Still, a start was being made. Between 1898 and 1912, young Canadian bookmen formed the firms of George McLeod, Thomas Allen, McClelland and Goodchild (later McClelland & Stewart), and the Musson Book Company. Initially they came into existence as agents of American or British houses, but as they gathered strength they began to undertake Canadian publishing, led by McClelland and Musson. In the same period, the Oxford University Press, Macmillan & Company, J. M. Dent, and Thomas Nelson all established Canadian companies or branches, chiefly to create sales outlets and to undertake Canadian production of textbooks already in use in Canada. George Morang arrived in 1901, a young American representing American lists and soon to become a notable Canadian publisher. In the same year the University of Toronto Press was established. A number of American and some British firms continued to send their sales representatives to Canada.

The War and its aftermath checked further growth of companies for about fifteen years, but those already established gained a little strength and a lot of experience. The trade was not prosperous, but



it was surviving. Many of the most popular authors were published first in New York or London, but increasingly they were being co-published in Toronto by one of the young firms. And some important Canadian writing, not of great international interest, began to appear under Canadian imprints. George Morang published *The Makers of Canada* series (1904-11) and a Canadian edition of Parkman. One of his young Canadian salesmen, Robert Glasgow, broke away and formed the company of Glasgow Brooke, and published *Canada and Its Provinces* in twenty-three volumes in 1914 and followed it with the *Chronicles of Canada* (1914-16).

The textbook situation had moved still further away from encouraging publishing initiative, but within its limits it had channelled additional support to Canadian publication. Ontario which provided much more than half the market, after 1905 eliminated choice and prescribed a single text in most subjects. The writing of the text was usually commissioned by the Department of Education and the publication let on tender. It was a system that favoured the printer-publisher (notably at this stage Gage, Copp Clark, and Ryerson) and that smothered original thought about methods of instruction, since a new prescription closed the door on change for a minimum of seven years and frequently for fifteen or twenty. This kind of government intervention in publishing led to the incredible situation where children in 1935 were still using readers that took no account of the fact that the aeroplane, the automobile, and the radio had become part of everyday existence. Another absurdity of the system was the publication of the Ontario school readers

The first part of the paper discusses the importance of understanding the underlying mechanisms of the observed phenomena. It is essential to identify the key factors that influence the system's behavior and to develop a theoretical framework that can explain the observed results. This involves a combination of experimental data and theoretical modeling.

The second part of the paper presents the experimental results and compares them with the theoretical predictions. The results show that the theoretical model accurately describes the observed behavior, providing a clear understanding of the underlying mechanisms. This confirms the validity of the theoretical framework and highlights the importance of understanding the underlying mechanisms of the observed phenomena.

The third part of the paper discusses the implications of the results and suggests future research directions. The results have important implications for the understanding of the system's behavior and for the development of new technologies. Future research should focus on extending the current findings to other systems and on developing more advanced theoretical models.

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from 1908 to 1935 by the T. Eaton Company, which could enjoy both the government subsidy and perhaps the handsomest public relations opportunity ever offered to a Canadian merchant. The Robert Simpson Company, across the street, published the arithmetic text.

The cheapness and availability of Ontario textbook frequently led to their being used in most of the other provinces: Fraser and Squair's *French Grammar*, Crawford's *High School Algebra*, *The Ontario High School Arithmetic*, *The Ontario High School English Grammar*, and Wrong's *High School History of Canada* were examples. They were by no means bad books when introduced, but they were rather grimly utilitarian and unadorned. And the rigidity of the system kept many of them in use long after methodology and developments in book production had passed them by.

The other provinces, as opportunities arose, tried to develop textbooks of their own. (The western provinces joined together to encourage the publication of their own set of readers.) But in most cases the smallness of their market meant that books specially published for them were highly priced in comparison with an existing Ontario text, and in hard times that was often decisive.

These factors combined to make growth in the book trade rather slow and unexciting, but it was steady. Schoolbooks were still distributed from local bookstores, so that most small towns had a bookstore or two, many of them worthy of the name. The U.S. wholesale trade had not yet discovered Canada, so that libraries and bookstores bought their books from Canadian publisher-agents, often in spite of lamentable service.

The first part of the paper discusses the importance of the study of the history of the English language. It is argued that the study of the history of the English language is essential for a full understanding of the language and its development. The paper then goes on to discuss the various factors which have influenced the development of the English language, such as the influence of other languages, the influence of social and cultural changes, and the influence of technological advances.

The second part of the paper discusses the various stages of the development of the English language. It is argued that the English language has gone through a long and complex process of development, from its origins in Old English to its current form. The paper then goes on to discuss the various factors which have influenced the development of the English language, such as the influence of other languages, the influence of social and cultural changes, and the influence of technological advances.

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In the short period between the end-of-war depression and the pre-war depression of the 1930s, publishing took a little leap forward. Between 1928 and 1932 Sir Isaac Pitman, Ginn and Company, and William Collins opened in Canada -- two American-owned companies and one British. More important, a new Canadian company, Clarke Irwin, was established by two young men who had learned publishing at Macmillan of Canada.

Through the Depression, book publishing barely subsisted, and during the war years it could do little more. Textbooks went unchanged, paper was rationed, prices were controlled. For a change, books were in great demand at the war's end but in short supply.

The modern period was announced in Canada by the arrival of a number of notable Canadian writers: Hugh MacLennan, Thomas Raddall, Bruce Hutchison, Gwethalyn Graham, Donald Creighton.

By 1950, Canadian publishing experienced a general forward surge. Population was growing by immigration and a rising birth-rate. The war had given us confidence, and great new discoveries of natural wealth made us certain that Laurier was right -- the twentieth century was really ours. Our confidence showed in a variety of ways: an ambitious dream became a reality in the Stratford Festival, we welcomed the first Canadian Governor General, we broke a century's deadlock by announcing that we would build the seaway alone, and we took a prominent place at the United Nations.

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Prosperity and a national thrust in the creative arts and education provided both challenge and opportunity for publishing in Canada. With the removal of wartime controls, costs rose rapidly and prices followed. The effect was inflationary, as increases in sales were due more to expanded dollar volume than units. Still, the market was growing, and there were suddenly more good Canadian books than before. A group of publishers founded the Co-operative Book Centre as a wholesaling organization aimed at serving Canadian libraries and retaining institutional purchasing in Canada.

A period of greater sophistication in the industry followed from increased volume. Design and production of books was given much more attention, and this in turn pushed the book manufacturers and the graphic arts industries to better workmanship and an awareness of new technology. The word "editor" took on new shades of meaning at different stages of the publishing process and the job itself called for both more knowledge and more training.

Though the more spectacular evidence of all this was to be seen in the Canadian trade or general books, probably the more solid gains were made in the schoolbook field. Education, having been short of everything, suddenly had more schools, more children to provide for, and more money with which to do it. The effects of this were felt throughout the book trade. Successful books stimulated more writing, and the involvement of more teachers in the preparation of books stimulated the educational process itself.



The growth in market attracted American attention in books as in other fields, and U.S. publishers began to establish Canadian companies or to expand existing offices. Ontario government policy still leaned strongly toward Canadian-written and Canadian-produced books, and so imported books made most impact at the postsecondary level.

The upward swing that started in the early fifties probably reached its peak in centennial year. In fifteen years we had produced more good Canadian books and produced them better than in all our previous history. It had been a triumphant time, but less solidly prosperous than it appeared. The growth in domestic publishing had required an immense increase in capital outlay, and much of the profit earned went back into inventory. A reduction in credit, a tightening of markets, a less paternalistic attitude toward Canadian publication, a move away from textbooks to assorted educational tools --these suddenly acted together to produce acute problems. It is now a serious and reasonable matter for discussion whether book publishing in Canada does have a prosperous future.

The first part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language in its present state. The second part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language in its present state.

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III

PUBLISHING AND THE PUBLISHING PROCESS

Part of the misunderstanding that has been apparent in recent public discussion of publishing arises from a confusion in the minds of the public and of some journalists and politicians regarding the nature of publishing -- a confusion that is both natural and historically well founded. *The Oxford English Dictionary* defines the verb "publish" as "To issue or cause to be issued for sale to the public (copies of a book, engraving, etc.)", and gives 1529 as the earliest date at which the word has been found in this sense. Nevertheless, it was a long time before the publishing function became clearly separated from other activities in the creation and distribution of a book.

A book is written, it is set in type, copies of it are printed and bound, and these copies are sold to the public. The people who do these things are called authors, compositors, printers, binders, and booksellers. So what is a publisher, and who needs him? When Caxton set up shop in Westminster in 1477 he wrote many of his books himself, printed them on his own press, and sold them over his counter. Specialization came very slowly; in Samuel Johnson's time there was still no clear distinction, for instance, between the bookseller and the publisher. (When he said that the booksellers were "generous, liberal-minded men" he was referring to publishers.)



In modern times, however, the role of the publishing house is distinct and precise. Receiving the author's finished manuscript, which it has usually helped to perfect and has often suggested in the first place, it appoints a printer to produce copies; invests the necessary capital in its production; and, when it is produced, *publishes* it -- that is, causes it to be sold to its ultimate purchasers, whether directly or through the intermediary of a bookseller.

A publisher, then, is essentially one who provides capital for the production and distribution of a book; he is in a sense the mediator between author and reader; and vis-a-vis the author he is perhaps above all the custodian of copyright.

In the act of writing, the author creates a copyright, which is a property right in the work of his mind. Whether by licensing the publisher to use this copyright or by vesting ownership in the publisher, he employs the publisher to exploit and protect his intellectual property on his behalf, usually for a royalty on each copy sold and a major share of any subsidiary rights that the publisher is able to market.

This central function of the publisher gives rise to many ancillary functions. Publishers' editors, from dealing with many books, develop skills in helping the author express his meaning -- particularly important in a non-fiction book, whose author is often not primarily a writer but an expert in the subject of the book. Designers and production people, especially in recent



times, give the work the form in which its readers will see it; they strive for clarity and ease of communication as well as for artistic elegance, and they can or should help the printer and binder by supervising each stage of the production and demanding the best possible work. Finally, promotion people and salesmen perform the actual publishing function of spreading the word to the market. And other employees of the publisher do the necessary physical job of packing and shipping the books to customers and keeping records of sales and stock.

The role of the publisher in educational publishing has become especially creative. The educational book is the best example of the non-fiction work whose author is likely to be an expert in its subject rather than in written communication. A textbook must be created and planned in response to precise demands from the market. The task of the publisher's educational salesmen or representatives is very largely one of market research -- discovering what educators need or want and reporting this back, intelligently, to the editorial side of the publishing house. Often a fairly firm decision to produce a book will have been made, and its general outline conceived, before an author is found for it. And the staff of the publishing house, as the experts in the needs of the ultimate users of the book, will generally continue to participate actively in the creation of the manuscript.

In all countries whose national languages are also international languages (such as English and French), a vital role of the publisher is to distribute in his country the works of writers



of other countries. When the country is large enough, the publisher will often purchase the rights from a foreign publisher and have an edition produced in his own country. Where the market is too small to justify a special edition, copies of the original edition are usually imported. Hence the considerable activity of English-language publishers in the distribution of the imported book. Inevitably, most English-language books originate outside Canada, and to bring them into this country and publish them (i.e., issue them for sale to the public) is one of the vital services that Canadian publishers perform in the intellectual life of the community. Conversely, the rather more difficult task of arranging for the distribution of Canadian books abroad is one of the prime responsibilities that a publisher has to his authors and to his country.

PUBLISHING BY IMPORTATION

In approximate ratio to population, a book that sells a respectable 20,000 copies in the United States might be expected to sell 6,000 in the United Kingdom and 1,500 in Canada. (In fact, a book written with a particular national audience in mind is likely to sell proportionately fewer copies in other national markets.) As 1,500 copies is rarely a viable edition quantity, it is exceptional for a Canadian publisher to buy rights and issue his own edition of a foreign book. Hence the practice of importing bound books. The typical Canadian publishing house still is, and has been for a long time, an exclusive agent for a number of U.K. and U.S. houses.



It may also be a subsidiary of one of these houses, but its activities in relation to a parent house are essentially the same as those of an agent; for all practical purposes, then, the term publisher-agent can be taken to refer equally to a wholly-owned subsidiary and an independent agent.

Because the Canadian market is small and the number of copies per title is small also, the Canadian publisher-agent, (either independent company or subsidiary) typically represents a number of foreign publishers, relying on the total volume to carry his overhead.

The system of holding stocks of a very large number of titles is unique to this country. Although the practice is growing in Australia, New Zealand, and South Africa, most books are still shipped direct to the retailer or library from the U.K. or U.S. There are many more delays in this system than in the Canadian system and the reading public here is far better served than in any other comparable market.

Because of the way in which British and American authors assign copyrights, the Canadian market is sometimes the prerogative of the U.S. publisher and sometimes of the U.K. publisher. This split means that almost all significant British and American publishers find it necessary to be represented here, and thus the bulk of the publishing output of both these countries is available from publisher-agents in Canada.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The text outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

In the second section, the focus shifts to the implementation of these practices across different departments. It describes the challenges faced during the process and the strategies employed to overcome them. The document highlights the role of each department in ensuring the integrity of the data and the effectiveness of the reporting system.

The third part of the document provides a detailed overview of the results achieved. It presents a series of charts and graphs that illustrate the trends and patterns in the data. The text explains the significance of these findings and how they inform the organization's decision-making process.

Finally, the document concludes with a summary of the key points and a list of recommendations for future action. It stresses the need for continuous improvement and the importance of staying up-to-date with the latest developments in the field. The document is signed by the responsible officer and dated.

The total book-title output in 1970 of American and British books as reported in *Publishers' Weekly* and *The Bookseller*, respectively, is shown below:

	<u>New books</u>	<u>Reprints or new editions</u>	<u>Total</u>
U.S.	24,288	11,783	36,071
U.K.	23,512	9,977	33,489
Total	47,800	21,760	69,560

Even allowing for duplications and a few unrepresented publishers, it will be seen that a uniquely long list of titles competes for the Canadian reader's dollar. Comparable figures, compiled by the National Library, are not yet available for Canada, but in 1969 there were 2,034 new titles and 499 new editions or reprints deposited in the National Library, a total of only 2,533. It might be interesting here to note the Canadian Book Publishers' Council members published 731 new Canadian books in 1970, of which 242 were trade books and 489 were textbooks; members now have a total of 7,098 Canadian titles in print.

Because the Canadian publisher-agent's business is often made up of the sum of the titles published by his principals and those published by his own organization, he tends to hold an extraordinarily large and varied inventory relative to his dollar volume of sales. Additionally, a number of small unit orders must be processed individually. Furthermore, the large group of highly specialized people required for effective publishing must be profitably employed all year. Thus overheads are high, and this can result in a shortage of working capital needed to finance expanding Canadian lists.



The Canadian publisher must pursue a market much smaller than those of his colleagues in the United Kingdom and the United States. The U.K. domestic market is in excess of fifty-five million, the U.S. domestic market approaches two hundred and ten million, while the English-Canadian market is about sixteen million.

It is therefore very difficult for him to operate at any profit on Canadian publications alone, and his agencies help to ensure his survival. But since he is frequently dealing in very small quantities, the difference between profit and loss can be measured in tens of copies. The erosion of any part of his expected market may pose a threat to his existence. His position is made more precarious because he may lose an important agency. This may be the case especially if he has been successful in marketing the books, for, with an increasing market, the original publisher may well decide to establish his own Canadian company.

The agency system has obvious disadvantages and inherent inefficiencies. No doubt it will decline as the population grows. It has served Canada well for many years. The combination of the agency function with textbook publishing has provided the basis of continuing reliable business. This has made it feasible for some houses to build up and train the skilled editorial personnel needed to develop the active programs that have been responsible for the publication of most of the Canadian literature of this century.



IV

GENERAL BOOK DISTRIBUTION IN CANADA

MARKETING

The marketing of general interest (non-text) books in Canada presents special problems. Trade books arrive in the hands of the ultimate consumer through four main channels distribution: retail store, library, mail-order house, and book club.

Bookstores. Although Canada compares favourably with other developed countries in per capita expenditure on books, a relatively small number of purchasers is involved. A large urban concentration of population is necessary for a bookstore to survive. There is seldom enough demand for books in communities of 30,000 persons or less to make it even marginally profitable for bookstores to exist. This means eight million Canadians cannot have access to books except through libraries, whose budgets frequently do not permit them to keep pace with a rapidly growing literary output. Yet bookstores are potentially important agents in stimulating and developing a community's intellectual and cultural capacity. Without bookstores, any demand created by direct or indirect publicity must go largely unsatisfied, leaving the community further out of the cultural mainstream. The lack of adequate bookstores is one of the major problems besetting the publishing industry in Canada.

Libraries. The second most important outlet for trade books in Canada is the public library. Canada is fortunate in the extent



and efficiency of library services at all levels; excellent libraries to some extent make up for our lack of bookstores. For this reason, the library business is a very important part of a publisher-agent's total operation. It is so significant a proportion that without it he could not survive. Library systems, even more than other customers, are aware of global publishing, of what is happening in New York and London. Many of them, in their desire to serve their borrowers, and with the sophisticated resources of their purchasing departments, feel a temptation to by-pass the Canadian publisher-agent. There is encouragement for them to do this in a provision of the present Canadian Copyright Act, which specifically allows them to import regardless of copyright. In the past, exercise of this privilege was usually confined to buying books of limited interest, not likely to be stocked in Canada; but now whole library systems are buying their complete requirements of popular fiction and general books directly from U.S. and U.K. jobbers. The situation is becoming alarming for the Canadian publisher-agent. These libraries do, of course, continue to buy Canadian books from the Canadian publisher -- but that is because there is nowhere else to get them.

The recent submission of the Canadian Book Publishers' Council to the Ontario Commission on Post-Secondary Education indicated that, although university library purchase budgets are almost entirely drawn from public funds, the limited concrete information available suggests that a very significant portion of these budgets is spent outside the country. To use the document's much-quoted phrase, "it seems hard that these funds are now used in such a way



as to inhibit the scale of Canadian publishing operations".

In addition to the erosion of his library sales through this practice of buying around, the publisher's revenue from library business tends to be squeezed in another way. Many library systems, though not wishing to buy out of the country, nevertheless feel the need to purchase from a single source in order to simplify their clerical work and eliminate much of their processing work. They therefore buy from library jobbers in Canada, who require a much bigger discount from the publisher than does the library in order to compete with much larger U.S. and U.K. jobbers. However, the Council recognizes and applauds the efforts made by Canadian jobbers to maintain and increase the purchase of library books in Canada.

The existence of a library market is necessary to the survival of the Canadian publishing industry. Until governments require that all educational institutions and public libraries buy through Canadian channels whenever possible, the situation will remain an important contributory factor to the current malaise in the publishing industry.

Most librarians are deeply concerned about their relationship with Canadian publishers and their commitments to Canadian authors. The role of the libraries -- public, school, and university -- in maintaining a healthy and viable book publishing industry in Canada is vital. Their responsibility is all the greater as they are supported by public funds.

Mail-order Houses. While mail-order promotion of books seems well suited to a country having a widely scattered population, the fact



is that beyond the individual efforts of a few publishers who promote special classes of books, there are only three or four substantial enterprises specifically devoted to this kind of activity in Canada. In specialized mail-order houses, the pattern is to promote one title from a dozen or more that may be available; this will improve the sales of a "best seller" but do little for the average book. For the publisher, mail-order sales once provided an attractive source of additional revenue. Recent postal increases and the cost of up-dating mailing lists have made this type of selling unattractive and the trend has been for publishers to close or greatly reduce direct-mail departments.

Book Clubs. The policy of most book clubs of any consequence operating in Canada originates outside of this country. Book selection for these clubs appears to be made outside of Canada. While recent developments suggest that some Canadian titles are being recommended for inclusion in book club lists, such sales have yet to become a significant component of the Canadian publishers' performance. The one book club devoted exclusively to Canadian books represents imaginative thinking, and hopefully it may yet find a climate suitable for growth.

PRICING OF BOOKS

Questions have been raised concerning the fact that list prices on imported books are higher in Canada than in the country of origin. It is not within the jurisdiction of the Council to propose guidelines or any other matter related to the pricing



policies of its members. However, it should be noted that books are not unique in this regard. Virtually every imported product from a grapefruit to an automobile is sold at a list price that is higher in Canada than in the originating country.

Canadian list prices on imported books are influenced in several ways: by the schedule of discounts a principal offers the Canadian agent; by the discount that pertains for various classes of books within Canada; by currency exchange rates; by brokerage fees; by costs of transportation from the source to the Canadian warehouse; and by customs duties when applicable. In addition, the prices of imports are inevitably affected by other factors involved in distributing books across a thinly spread and relatively small market: for example, a sales representative going to the west coast travels great distances from one city to the next; and printing and distribution of catalogues and other information is correspondingly more expensive because of smaller printing runs and higher mail costs.

Interpretation of customs regulations and application of duties on many classes of books imported from the United States constitute a time-consuming and frustrating element in price determination. Current legislation is archaic and rulings are often capricious. This situation contributes to increasing Canadian prices whether duty is actually imposed or not. The alleged benefits of such legislation remain obscure in terms of today's objectives.

While no duties apply to books imported from Britain, larger transportation costs and the difference between prevailing discounts

The first part of the paper discusses the importance of the study of the history of the English language. It is a branch of linguistics which deals with the changes in the language over time. The study of the history of the English language is important for many reasons. It helps us to understand the development of the language and the influence of other languages on it. It also helps us to understand the relationship between the language and the culture of the people who speak it.

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in that country and Canada contribute to the typical price differential.

CANADIAN AUTHORS

As the distribution of imported books took root and began to grow, Canadian publisher-agents began to publish in their own right books of Canadian authorship, their Canadian lists being influenced by three factors: an awareness of market needs, an assessment of publishable manuscripts, and access to working capital.

Most publishers, with the possible exception of university presses and specialty houses, publish to make a profit. They do so within individually established publishing objectives. Some may be strictly educational book publishers, others general, others juvenile -- or any combination of these or other publishing concepts. The accusation is made that U.S. and U.K. subsidiary houses do not carry their full share of the responsibility to publish and thereby foster Canadian literary talent; this has been heard frequently in recent months and deserves to be looked at more closely. Usually it relates to their alleged reluctance to publish Canadian novelists and poets. What is probably a truer allegation is that the number of publishers able to accommodate creative writing within their established publishing program is relatively limited.

That an editor can work with an author of a sociology text does not necessarily mean that he is able to satisfy the editorial needs of a poet or a novelist. The editorial capability and distinc-



tive character of a publishing house are developed slowly and carefully, and there are some basic factors that help determine the characteristics of a given editorial team. One is the personality of the firm's senior officers themselves; they make the decision as to what kind of publishing their firm will do -- usually based on their own interests, background, and experience -- and from this they will develop the necessary compatible editorial staff. This personality is usually also evident in the lines a publisher-agent handles, and which will be translated into his own publishing program as it develops. In the case of foreign-owned subsidiaries, such a program will more than likely grow out of the type of publishing to which the parent company is committed. But regardless of ownership, it is recognized the world over that the publication of poetry, fiction, and *belles-lettres* is highly speculative and, desirable as it may be, likely to require subsidy from the publisher or from some other source.

CHILDREN'S BOOKS

A special mention should be made of children's books. Canadians are apparently engaged in a never-ending search for national identity. Is this to be wondered at when Canadian children grow up on a diet of British and American -- chiefly American -- books? There are good Canadian children's books available, but in this relatively limited market they often have to be priced at a level where they are bought principally by libraries interested in Canadian literature. A great many children's books are bought in supermarkets, chain stores, and department stores; but these, though low-priced,



are seldom concerned with Canadian social values.

No means have yet been developed whereby the Canadian publisher can meet this competition, since these books usually represent an overrun from the U.S. or the U.K. Some very worthwhile attempts have been made and there have been times when Canadian children's books flourished. The present extremely costly trend towards extensive colour illustrations is affecting Canadian children's books even more adversely than adult books. The public and school libraries of Canada provide the main support for Canadian children's books.

PUBLIC RELATIONS AND PROMOTION

The Canadian trade book publisher must divide his promotion budget among such necessary things as catalogues, review copies, and advertising of leading titles. It has been suggested that too much money is spent on catalogues; it would be more accurate to say that there is not enough additional money available to spend in other areas of promotion, since catalogues are at this time still a valuable tool for professionals in the book trade. After the cost of catalogues and review copies has been deducted from the publisher's provisional budget, very little is left and the publicity department must rely on spill-over from U.S. and U.K. reviews and advertising, mostly from the *New York Times Book Review* and *Time* with the *London Times Literary Supplement* perhaps far behind. In such a situation the Canadian-published book fares not at all well.



Although evaluation of Val Clery's *Promotion and Response* (see Appendix C for its recommendations) has not been completed owing to conflicting pressures, it is clear that his recommendation for a Canadian review outlet must be considered as one step that could bring Canadian books more widely to the attention of readers across Canada. If earlier attempts at establishing such a review have failed, it may be that they either have been too esoteric or specialized in their approach, or have relied too heavily on publishers' advertising to finance them. It would seem that a mass review outlet with wide popular appeal would have greater chances of survival. Equally important would be a means of its financing that went beyond the book publishing community and included some form of government support, if only to the extent that copies would be bought for distributing through official Canadian and provincial delegations outside the country. This would not only help redress the balance in favour of promoting Canadian books and authors but would help strengthen Canada's cultural image both nationally and internationally.

The promotional value of literary prizes is incalculable. The participatory involvement and anticipation generated by well-organized presentation ceremonies in the context of a national book week and other cultural celebrations on the national, provincial, and municipal scale would go a long way towards generating interest in books and their authors. Existing awards should be revitalized, and ways should be developed to increase recognition of worthy authors and to bring them to the attention of the public on a truly national scale. Once authors have attained that standard, they will



have a better springboard for reaching the vast potential of the whole English-speaking world.

EXPORT

With the small print runs imposed by the relatively small size of the domestic market, it is logical for the publisher in Canada to think of exporting as a solution. But for the trade book publisher there are three obstacles. One has already been mentioned -- the most popular Canadian authors often have separate U.K. and U.S. publishers, and when a joint-print run with another publisher is possible, the printing is usually done outside Canada for reasons over which the Canadian publisher has little control, partly because his share of the printing is smallest. Another obstacle is that a great number of non-fiction trade books deal with national subjects but are of little interest outside the country. And finally, Canadian manufacturing costs generally are high enough to make importation difficult into any English-language market save the United States.

Those books exported to the U.S. must run the additional gauntlet of the U.S. Customs. Since January 1971, the U.S. Customs Department has been enforcing regulations very strictly. This relates mainly to the "Manufacturing Clause": the importation into the United States of books authored by American citizens but manufactured outside the U.S. is limited to 1,500 copies, on pain of losing copyright protection on that book. Although this move does not affect Canadian authors, it does eliminate effectively the Canadian publisher's chances of publishing the works of Americans



now resident in Canada, including those with landed-immigrant status who have applied for citizenship. Since a large number of these Americans appear to be highly literate -- university teachers and a variety of conscientious expatriates -- a potentially significant opportunity to reach the vast U.S. market is lost to Canadian publishers. No concrete development to remove the manufacturing clause has been achieved despite many year of optimistic study; as a matter of speculation, the recent strict U.S. enforcement might be construed as a measure to effectively muzzle many of the Americans now resident outside the United States.

PRINTING

It is obviously desirable to have a viable Canadian printing industry to serve the needs of book publishers, who, after all, initiate much of their work. But there are a number of related points that should be considered in this context. Printers should be encouraged to modernize their machinery, so as to make them more competitive internationally and to provide greater technological capacity. Also, some form of subsidization or assistance should be given printers to make it possible for book publishers to get low-cost small runs printed in Canada instead of having to turn to the U.K., continental Europe, or Japan. Such assistance is being provided by the Australian government. In the past, all development appears to have been directed to producing greater runs at lower cost, but changing conditions indicate that more effort should be exerted towards lowering the cost of short runs.



Some types of books will likely continue to be printed abroad. As one of the greatest pulp-producing countries in the world, we are still not able to provide certain grades of paper. These grades must be purchased elsewhere, usually from the U.S. This frequently is one important reason why the decision is made to print elsewhere as well. There are also certain highly specialized books, such as mathematical treatises or texts using non-Latin alphabets, that will continue to be composed outside Canada. In addition, some European countries and Japan are acknowledged to have the craftsmen and equipment to undertake the high-quality colour work demanded in art books; even U.K. and U.S. publishers will have this work done abroad.

Books in these categories, manufactured outside the country, should not be excluded from government assistance -- in finding export markets, for example. It must be realized that vital elements of Canada's cultural contribution to the world would then be unfairly suppressed. Given the range of publishing activity and the realities of quality production, much of the value of such assistance would be lost if the definition of a Canadian book were to be overly restrictive.



ELEMENTARY AND SECONDARY EDUCATIONAL
PUBLISHING IN CANADA

Although the Canadian Educational Publishers' Group of the Council will submit a detailed technical brief dealing with the problems faced by textbook publishers in Canada today, this brief will attempt to present a general description of the current situation to add to the comments made in earlier sections.

The types of textbook and other materials used in schools are dictated by the philosophy of education and of teaching methods.

Until about twenty-five years ago, the philosophy of education developed from the body-of-knowledge principle. Simply stated, this principle assumed that there is a body of knowledge, largely immutable, that should be passed from generation to generation. It was in the main the task of the school to do this, and the school accomplished its task by dividing the knowledge into subjects and courses. The latter were systematized and timetabled across the school years from elementary to high school and through college. The text became the content of the course, elaborated and sometimes illustrated, so that teacher and student knew where they had been and where they were going.

It was on this foundation that textbook publishing developed. The repetition of the same courses across the country and their permanence made it possible for publishers to commit large sums of money



and careful editorial preparation towards the publication of a basic textbook or series of textbooks. The economics of publishing became solidly enmeshed in the practices of Canadian education: adoption of a basic text and bulk selling resulted in a rapid turnover of books and in ample profits, which in turn enabled the publisher to make modest, though infrequent, revisions and to add four-colour art and improved design as these became necessary. Teachers came to rely on the text as the main learning tool; the text made the course as often as the course made the text.

All of this has recently and suddenly changed. Whereas the principle had been the transmittal of knowledge, it has now become the discovery of knowledge. In this change, the text, because it is limited in the knowledge it contains and because it tends to restrain and regiment teaching, has had to relinquish its kingship. The current practice is to have not courses but guidelines, not one text but many texts providing various points of view. Since knowledge is multiplying at a faster rate than ever before, many of these texts are expendable -- i.e., pamphlets, bulletins, paperbacks, etc. Furthermore, modern and attractive means of conveying information are now cheap and accessible -- tapes, records, films, laboratory devices, etc. -- and lessen the need to rely entirely on the conventional text.

The effects of this major change in philosophy for the Canadian publisher are obvious. Single-title orders for 25,000 copies are increasingly rare. Gone is the continuous reorder for one text



over a period of ten years or more. The Canadian publisher must now attempt to compete with other means of instruction. He must produce print materials in minimum quantities for provincial lists, for courses that attract smaller and smaller classes, and for a pedagogy that is moving rapidly towards individual and small-group instruction.

The trends noted above are not restricted to Canada. Sensible solutions to this widespread basic change demand a full recognition of the realities of the present situation and the best possible appraisal of the future.

One such solution was described earlier -- assistance to the Canadian printing industry. This is especially important to textbook publishers who are faced with the necessity of publishing many different titles with small print runs of 2,000 or less. Unless such practices are made feasible, institutional buyers will be forced to pay increasingly higher prices for these books.

Since the swing in philosophy has taken place so rapidly and involves such fundamental change, grants should be made to publishers to produce articulated programs, which the schools now require and which, because of the small Canadian market, demand a capital investment beyond the means of most publishers. Such grants are most urgently necessary during this transition phase; we must develop original Canadian series where now only U.S. titles are available.

Under prevailing conditions, further changes in philosophy



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will be critical for the welfare of educational publishers. For this reason, it is urged that the Department of Education be asked to undertake the necessary research, to make the results of this research and the Department's recommendations available to publishers at the earliest possible stage, and to allow publishers sufficient time to produce the materials required before change is implemented. This would mean, in effect, that publishers would be involved much more fully in certain phases of the planning process than has previously been feasible.

Further, it is urged that some form of assistance be provided to make time available to teachers who are undertaking the writing of necessary books, so that they can meet short deadlines with the best possible material. Such assistance might take the form of paid sabbaticals.

To stimulate the sale of adopted titles and to ensure that all teachers are able to evaluate for themselves what is available in courses they are teaching, departments of education should make it a matter of routine policy to purchase and make available to every teacher a copy of each pertinent authorized title. With the increase in the number of courses available to students in Ontario, and the number of titles designed for each course, it becomes financially onerous for the publisher to provide the necessary desk copies. The burden would be especially heavy for smaller publishing houses, and may even constitute a form of discrimination against any firm not able to provide the many necessary free copies. Implementation



of this procedure by the departments would also keep teachers fully abreast of all materials available to them.

Given the changes taking place in educational philosophy and the differences in their application within the context of a widely dispersed and relatively small market, the possibilities should be fully explored of establishing some form of co-ordination in text-book use across Canada. As all provinces move towards full implementation of individualized curricula, it becomes apparent that the economics of book publishing will make it impossible for Canadian publishers to continue to meet all needs. Previous Ontario experience has made it clear that government participation in publishing has not always led to the attainment of educational goals. The answer must lie in greater co-ordination of the elements constituting the Canadian educational system. Such a move on a voluntary basis would appear desirable and would involve no infringement on provincial jurisdiction of education.

EDUCATIONAL NON-PRINT MATERIALS

The major development that probably contributed in a very significant manner to the change in educational and teaching-method philosophy was the increasing use of audio-visual equipment and eventually other forms of non-print materials. These now range from television and films to tapes, boxed materials, and kits.

With the larger, wealthier schools in urban areas setting the example, these novel "gadgets" soon began to invade the classrooms in significant numbers and eventually helped to destroy the long-



standing supremacy of the textbook.

It did not take educators and teachers long to realize the almost unlimited potential these materials possessed if used properly to complement and supplement traditional materials. This naturally resulted in large segments of school budgets being diverted from books to the new non-print materials, especially during the initial stages of equipping a resource/learning centre, for example, which required a heavy initial outlay for projectors and other basic tools. Though various non-print materials have now received widespread acceptance, especially in the primary and secondary levels of education, the first euphoria has levelled off and the intrinsic value of books is remembered even if the principles governing their use may have been modified.

By being involved in the learning process by means of contemporary multi-media methods, with which he is familiar through daily contact with television and other elements of a fairly sophisticated world, the child finds excitement in learning in a way only the very best teachers could generate previously. Properly used, non-print materials can greatly heighten a child's level of awareness and develop his natural inquisitiveness. One of the important results is that a child can learn to read at an earlier age, and since he is able to take books home from the school library -- but not the non-print materials -- he learns the value of books and develops the habit of reading. In this regard, the ultimate benefit of "liberation" from the traditional textbook, and of increased school



use of non-print materials as complement and supplement to the book, are only now being seen.

There are, however, some problems that non-print manufacturer-distributors face in Canada. Owing to the relatively high research and development costs, and the high initial capital outlays for purchasers, the smallness of the Canadian market almost eliminates the possibility of Canadian-developed materials. Production is possible now only if the materials are suited to multi-national marketing, or if some joint, co-operative, or cross-licensing arrangements can be reached with other English-language publisher-manufacturers. The non-print producer also faces difficulties in servicing his materials owing to the widely dispersed market, and in warehousing a costly and slow-moving component inventory. Finally, until users become familiar with the operation of non-print materials and are able to take full advantage of their potential, or until schools are able to transmit the necessary instructions satisfactorily, the manufacturer-distributor must maintain an effective training program for users.

In Canada, most non-print materials will continue to be imported for the foreseeable future, usually from the United States, unless the Canadian manufacturer-distributor can develop international markets for his product.

This section has outlined the main changes that have taken place in education in Canada and elsewhere in recent years, and the effect on the book publishing industry.



One of the Commission's major concerns is an examination of the roles played by both Canadian-owned and foreign-owned publishers in Canada. Both types of firm compete to serve the needs of the educational market. The foreign-owned firm usually competes with the Canadian-owned firm in providing original material by Canadian authors wherever and whenever it is requested. This takes the form of both Canadian books on Canadian topics and Canadian books on non-Canadian topics (for instance, mathematics and science) wherever a defined course of studies requires specially prepared material. The foreign-owned firm (and, quite often, the Canadian-owned firm that represents foreign publishers) also offers educational books and programs that originate in other countries.

The responsibility of setting educational standards and contents lies primarily with the educational administrations. In the interests of specific educational goals, they may sometimes elect to use foreign-produced material. Sometimes enrolments are too small in certain subject areas to permit Canadian publications to be made available. However, the publisher is not in a position to enforce the use of unwanted foreign material in our schools. The educators, in maintaining Canadian cultural and social standards in most of the basic courses, can and usually do insist on original Canadian material wherever possible. Enough publishers, regardless of ownership, are ready to compete to provide such material that there is no danger that Canadian-authored and Canadian-produced books will disappear from the educational scene, as long as the educators demand them.



RECOMMENDATIONS

1. Departments of education should officially recognize the value of educational materials exhibits. At present, many educators use them as moneymaking ventures. There is considerable expense involved in the planning, organizing, and mounting of an exhibit, and publishers should not in addition be expected to subsidize the costs of a convention or conference by paying an unreasonable exhibits fee. Departments should co-ordinate this situation so that teachers may still benefit from such exhibits but without penalizing the exhibitors. (Page 9)
2. Steps should be taken to encourage and facilitate consultations and the exchange of information between publishers and all levels of government. (Page 12) A closer and more relevant co-operation is particularly important between publishers and departments of education when a new educational philosophy is being implemented or when methodological changes are contemplated. (Pages 47 - 48)
3. The federal and provincial governments should take a more active part in assembling and refining industry statistics on a continuing basis, and do so in close co-operation with publishers. (Pages 12 - 13)
4. All segments of the book trade should co-operate in developing a certain degree of industry standardization. This would probably require the establishment of a national joint committee working closely with appropriate government departments to ensure that existing and planned standards are accommodated. (Page 13)



5. The federal government is urged to set up a co-ordinating committee to initiate and focus the planning and organization of various programs and festivities for International Book Year 1972. Even at this late stage, imaginative and ambitious projects can be developed by inviting the participation of all interested individuals and organizations. (Pages 13 - 14)
6. Governments should take steps to encourage all library systems to make their book purchases, whenever possible, from Canadian publishers or Canadian jobbers. Since public funds are involved, and since library purchases are important to the health of the Canadian book industry, this matter should receive immediate attention. (Pages 33 - 35)
7. Existing Canadian tariff regulations should be modernized, and their application standardized. (Page 37)
8. To ensure that Canadian poetry, fiction, and *belles-lettres* can continue to grow, new and more extensive methods should be found to discover promising new talent and to make it financially possible for their work to reach its audience. (Page 39)
9. Special attention should be devoted to Canadian children's books in order to make them accessible to all our children. This may require the direct involvement of publicly funded cultural organizations, libraries, and departments of education. (Pages 39 - 40)



10. The Royal Commission on Book Publishing is asked to consider the report *Promotion and Response* as an important study of one aspect of book publishing. It is especially important that Recommendations Three and Four not be allowed to fall by the wayside. The Council's own evaluation of the report can be submitted to the Commission if this would be of value. (Page 41)
11. Existing Canadian literary awards should be revitalized, and their number and monetary prizes increased. This should probably be initiated by or through the Canada Council, but should eventually involve similar provincial cultural bodies, especially the Province of Ontario Council for the Arts. (Page 41)
12. The federal government should exert every legitimate pressure to secure the exemption of Canada from the effects of the so-called "Manufacturing Clause" of the U.S. Copyright Act at the earliest possible time. (Pages 42 - 43)
13. Assistance or subsidies should be given to Canadian printers to permit the modernization of machinery, the improvement of technological capacity, and the development of equipment and procedures to optimize the economics of printing short runs -- this last being particularly relevant to the Canadian market situation. This should be done in consultation with recognized graphic arts organizations and the Council. (Pages 43 - 44, 47)
14. The federal government is urged to assist book publishers in the development of export markets for Canadian books. This



may take the form of partially financing international exhibits, and of setting up Canadian book centres or co-operative distribution outlets abroad. Since most of Canada's English-language publishing industry is located in Ontario, the provincial government's involvement in this development should be considered.

(Pages 42 - 44)

15. Departments of education should provide some form of financial assistance or grants to publishers for the production of new programs consistent with contemporary educational objectives. This is particularly vital for programs designed to serve those market areas whose limited economic prospects could not reasonably be expected to support the necessary costs. The system of awarding grants should take into consideration the competitive nature of book publishing. (Page 47)
16. Departments of education should recognize the writing of textbooks as part of the teacher-author's professional contribution, and grant him adequate time for this work without jeopardy to his rights and benefits of seniority, superannuation, insurance, etc. (Page 48)
17. As a matter of routine policy, departments of education should purchase and make available to every teacher copies of all pertinent authorized textbooks. (Pages 48 - 49)
18. A greater co-ordination of the elements constituting the Canadian educational system appears desirable, and should be considered



by the Council of Ministers of Education, Canada. (Page 49)

19. Some form of assistance should be given Canadian manufacturer-distributors in establishing international markets for their products. Without an export capability, there appears little likelihood of originating, developing, and producing in Canada the non-print materials that have become an important element of the modern educational system. (Pages 49 - 51)
20. As a co-sponsor of the Canadian Copyright Institute, the Council subscribes to all its objectives relating to photocopying, information storage and retrieval, and other matters relating to copyright. The Council urges the Commission to give serious consideration to the Institute's brief.





APPENDIX A

CANADIAN BOOK PUBLISHERS' COUNCIL

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TORONTO 5, CANADA

CONSTITUTION

OF THE

CANADIAN BOOK PUBLISHERS' COUNCIL

(Adopted on July 8, 1970)

Article

Page

I	NAME	1
II	OBJECTIVES	1
III	MEMBERSHIP	1
IV	OFFICERS	4
V	FEES	6
VI	SPECIAL INTEREST GROUPS	7
VII	COMMITTEES	8
VIII	AMENDMENTS AND BY-LAWS	9
IX	MEETINGS	9
X	METHODS OF NOMINATIONS	11
XI	SIGNING AUTHORITY, FISCAL YEAR AND AUDIT	11
XII	PROPORTIONAL ASSESSMENT	12
XIII	TRADE PRACTICES	16
XIV	DISCIPLINE	16
XV	RESPONSIBILITY	16

CONSTITUTION
OF THE
CANADIAN BOOK PUBLISHERS' COUNCIL

(Adopted on July 8, 1970)

ARTICLE I

NAME

Section 1

The Name of the organization shall be the "Canadian Book Publishers' Council". In succeeding articles this is referred to as "the Council".

ARTICLE II

OBJECTIVES

Section 1

1. The objectives of the Council shall be

- (a) To advance the interests of book publishing in Canada by the concerted, conscientious and cooperative effort of every member;
- (b) To encourage ethical trade practices and to maintain high standards of workmanship and service in the industry; and
- (c) To cooperate with other associations representing similar or allied professions and businesses, and with organizations of an educational or cultural nature, to further the reading and study of books.

ARTICLE III

MEMBERSHIP

Section 1

1. *Active membership* -- Any firm, partnership, educational institution or corporation,

- (a) an important part of whose business function is the publishing of books;
and
- (b) which operates in Canada under its own individual management;
and

- (c) whose management control in Canada is and remains in the hands of a person or persons whose permanent legal residence is in Canada; and
- (d) which is recommended and nominated to membership by a Membership Nominating Committee, a Standing Committee of the Council, consisting of not less than five persons, three of whom shall not be members of the Executive Committee, and of which the First Vice-President shall be the permanent Chairman; and such nomination having been found to be in order by the Executive Committee is subsequently approved by the affirmative vote of two-thirds of all the members of Council whose ballots are received within three weeks from the distribution of the ballot;
- (e) whose standards of business conduct and practice are in accord with the objects of the Council as set forth in Article II, Section 1;

shall be an active member and shall be represented in the business of the Council by the chief resident executive officer or by his delegate appointed in writing.

2. Active Membership in the Council requires the acceptance of such reasonable responsibilities on behalf of Council as may be assigned, the payment of fees and operational assessments, and the compliance with such regulations and procedures as may be agreed upon from time to time for the guidance of members or in the normal conduct of the affairs of the Council.
3. No one may make application for membership in the Council on behalf of two or more different publishing concerns; and any active member of the Council whose normal business operation involves representing or acting for two or more publishing concerns shall be considered as a member in right of only one such concern and shall be required to pay an annual membership fee and shall be entitled to vote in respect of one such concern only.
4. A company or individual which acquires control of a member firm shall not succeed to the membership of the acquired company but may apply for separate membership. The acquired member company may continue as a member represented by a separate senior executive officer provided that Article III, Section 1, Paragraph 3, is not contravened.



Section 2

1. If, in the opinion of the Executive Committee, any member ceases to be engaged in the book publishing business, or if a member ceases to qualify for membership as provided in Section 1 of this Article, the Executive Committee shall recommend to the Council that the membership of the firm be revoked and a vote shall be taken on the question at the next general meeting of Council. Should such recommendation of the Executive Committee be sustained, the membership of the firm shall be revoked and fees which may have been paid in advance refunded, on a formula to be determined by the Executive Committee. The firm shall not be eligible again for membership in the Council until it has been elected to membership as provided for in Section 1 of this Article.

Section 3

1. *Associate Membership* -- A firm that subscribes to the objects defined in Article II and qualifies for membership in the manner prescribed in Section 1 of this article may apply for associate membership provided its principal business office is located more than 100 miles from the offices of the Council. An associate member may participate in meetings of the Council and in the work of committees and joint projects of the Council, paying fees as required in Article XII, Section 4, but may not hold office or vote in meetings of the Council.

Section 4

1. *Multiple Membership* -- There shall be provision for multiple membership for groups of two or more members with limited voting privileges subject to provisions of Article XII, Section 3.

Section 5

1. *Honorary Membership* -- Persons who have rendered outstanding service to book publishing or the Council, who have been nominated by the Council Executive Committee for Honorary Membership at any general or special meeting, and who have been elected by an affirmative vote of two-thirds of the members present in person or by proxy, shall be honorary members of the Council. Honorary membership shall include all the privileges of active membership except those of voting or holding office, with exemption from the payment of all fees and dues. The number of such honorary members at any one time shall not exceed ten.

Present honorary membership shall be recognized and continued.

2. An honorary membership shall be for life unless revoked at any general meeting of the Council by an affirmative vote of two-thirds or more of the members present in person or by proxy.

Section 6

1. A Register of the members of the Council shall be kept at the office of the Council. Each member shall be entitled to receive a copy of the list of members upon request.

ARTICLE IV

OFFICERS

Section 1

1. The officers of the Council shall be a President, a First Vice-President, a Second Vice-President, a Treasurer, and an Executive Director. With the exception of the Executive Director, these shall be elected from among the executive officers of the member companies by majority vote at the annual general meeting of the Council each year.
2. The Executive Director shall be appointed by the other members of the Executive Committee referred to in Article VII, Section 1, and shall be *ex officio* a member of the Executive Committee during his term of office, but he shall neither vote nor preside at meetings of the Executive Committee.
3. In the event that the same executive officer of a member firm is elected to the office of First Vice-President at two consecutive annual general meetings, he is making a commitment to run for the office of President, and shall normally succeed to the office of President if it should become vacant during the year; and in any event not later than at the next succeeding annual general meeting at which an affirmative majority vote is recorded.

Section 2

1. The President, or in his absence the First Vice-President, shall call all meetings of the Council; he shall normally preside at such meetings, and shall perform such other duties as may be incident to this office. He shall also normally preside at all meetings of the Executive Committee.
2. The First Vice-President shall preside at meetings of the Council or of the Executive Committee in the absence or at the request of the President, and shall perform such other duties as the President may request.

3. The Second Vice-President shall preside at meetings in the absence of the President and First Vice-President. He shall perform such other duties as the President may from time to time request, among which shall be the general liaison with the operations of the Secretariat of the Council.
4. The Treasurer shall have custody of all money belonging to the Council, and shall cause the same to be deposited in the name of the Council in a Chartered Bank, or Trust Company or otherwise as the Executive Committee may direct. He shall be responsible for proper authorization of such payments in the manner stipulated by the Council or the Executive Committee of Council from time to time. He shall cause to be paid all lawful debts of the Council. He shall prepare or cause to be prepared, and shall submit to the annual meeting of the Council, an audited statement of its financial affairs. The Treasurer shall not act for any group or division of the Council unless requested to do so by the group or division.
5. The Executive Director is expected to attend and keep a record of attendance and proceedings at all meetings of the Council and of its Executive Committee. The Executive Director shall keep the Register of members and such other books and records as may be required. It is understood that the Executive Director who is a person employed by the Council, may assign to other members of the Secretariat the administrative duties which are his responsibility. The Executive Director shall have general responsibility for the Secretariat and shall be responsible to the Executive Committee through the President. Routine office management responsibilities shall be vested in an Executive Secretary, who shall be directly responsible to the Executive Director.

Section 3

1. The property and business of the Council shall be managed by the Executive Committee of not less than ten persons as described in Article VII, Section 2, which also sets the limits for a quorum.

Section 4

1. The seal of the Council shall be in such form as shall be prescribed by the Executive Committee and shall have the words *Canadian Book Publishers' Council* endorsed thereon.

ARTICLE V

FEES

Section 1

Each member shall pay fees and assessments as follows:

1. (a) An amount sufficient to cover the general expenses of the Council on a basis of proportional assessment as provided in Article XII and as may be approved from time to time at a regular or special meeting of the Council, fees to be paid in such instalments as may be determined by the Executive Committee.
- (b) A share of the costs of operation of the Standing Committees, ad hoc committees and such divisions or special interest groups as the member may elect to join as provided under Article VI. The proportional basis for fees would be as provided in Article XII except where for specific reasons an alternative formula may be approved in advance by the majority of participants.
2. Any firm applying for membership in the Council shall pay as a condition of acceptance:
 - (a) an entrance fee in accordance with the schedule in Article XIII;
 - (b) that portion of the annual fee which is due and payable at the time of joining under Section 1 of this Article.

Section 2

1. Budgets of all revenue and general operating expenses and estimates of the costs of operating all standing committees, interest groups or divisions for the year ahead shall be presented for approval at the annual general meeting of the Council.

ARTICLE VI

SPECIAL INTEREST GROUPS

Section 1

Members of the Council who have in common enduring interests in book publishing and related fields of a more specific nature than those described under Article II herein, shall have the right to organize Special Interest Groups as follows:

1. A Special Interest Group may be constituted by the Executive Committee upon petition in writing by six members. Such a petition shall state the objectives of the Special Interest Group which shall not be at variance with the objectives of the Council as set forth in Article II herein, and which shall confirm the intention of the signing members to underwrite any costs that result, including clerical costs directly incurred within the Secretariat of the Council. The petition shall also state the criteria of membership and the procedure of admission for additional members who may wish to join.
2. A Special Interest Group shall within a reasonable time choose a name descriptive of its principal interests, and a Chairman and Vice Chairman and such other officers as may be deemed necessary to fulfill the functions of the Group.
3. The Special Interest Group shall report at regular intervals through its Chairman to the Executive Committee on its activities and shall assume no right to represent the Council as a whole. However, Council may choose to promulgate the action of a Special Interest Group as an action of Council.
4. Each Special Interest Group shall prepare a proposed budget of expenses not later than January 31st for the remainder of the calendar year and shall levy a fee on each member on a basis to be determined by the Special Interest Group sufficient to cover all such expenses.
5. The Annual Report on the activities of each Special Interest Group shall be prepared by the Chairman and given to the Executive Committee prior to the end of each calendar year for submission to the Annual Meeting of Council.
6. The objectives and membership qualifications of a Special Interest Group may be altered by resolution at any general meeting of such Group provided that notice of such alteration is given 14 days in advance to all members of the Special Interest Group prior to the occurrence of such meeting and the alteration is subsequently ratified by the Executive Committee. A Special Interest Group may apply to the Executive Committee to disband and in any case will be deemed to have ceased to exist if during any twelve month period it has held no meetings and has no program in progress.

7. No Special Interest Group may include as a principal part of its activity work which tends to duplicate that of a Standing Committee or of a Special Interest Group. However, from time to time two or more Special Interest Groups may agree to combine to further their joint interests in specific activities.

ARTICLE VII

COMMITTEES

Section 1

1. The Executive Committee shall consist of the President of the Council, the First Vice-President, the Second Vice-President, the Treasurer, the Executive Director *ex officio*, the Chairmen of the operating Special Interest Groups, (or, in their absence, the Vice Chairman or any officially designated representative), and the Chairmen of Standing Committees. A simple majority shall constitute a quorum provided that at least two are representatives of Special Interest Groups (or if fewer than two Special Interest Groups are functioning, two Chairmen of Standing Committees).
2. The President of the Council shall serve as Chairman of the Executive Committee. In his absence or at his request, the First Vice-President shall serve, or if he is absent the Second Vice-President, or any other member except the Executive Director may be elected to serve for a particular meeting.
3. The Executive Committee shall conduct all necessary business of the Council between meetings of the Council, and such special business as may be assigned to it by the Council, except that the Executive Committee may not authorize without prior approval the expenditure of money in excess of \$5,000. annually in addition to general operating expenses and assessment approved at the annual general meeting or at a special general meeting called for the purpose.
4. In the event of a vacancy among the elective positions of the Council, the Executive Committee may, at its discretion, make an interim appointment for the remainder of the term of the retired or deceased member.

Section 2

1. The Executive Committee of Council shall designate the Standing Committees of Council from time to time, and where necessary the Chairman *pro tem* thereof, provided that no new Standing Committee be created for a purpose that will duplicate the work of an existing Special Interest Group.

2. The Executive Committee of Council shall appoint the members of each Standing Committee upon the advice of the Chairman of that Committee except for the Exhibits Committee which shall have a Chairman and at least one member from each Special Interest Group which wishes to nominate a member, such members being appointed upon the advice of the Chairman concerned. All Standing Committees are required to report progress at all regular meetings of the Executive Committee.

ARTICLE VIII

AMENDMENTS AND BY-LAWS

Section 1

1. Amendments to the Constitution may be made at a regular or special meeting of the Council, but only after notice thereof has been given at least four weeks in advance by mail to all members, and only by an affirmative vote of two-thirds of the members present or by proxy, provided that notice may be waived by a signed waiver mailed to the Executive Director and that eighty per cent of the members vote in favour of the waiver.

Section 2

1. The Executive Committee may from time to time adopt By-Laws for the conduct of the affairs of Council. Such By-Laws shall not contravene the intent or spirit of the Constitution. By-Laws may be adopted at a Regular or Special Meeting of the Executive Committee and only after notice thereof has been given in writing at a meeting of the Executive Committee at least fourteen days prior to such action, and only by an affirmative vote of two-thirds of the members present.

ARTICLE IX

MEETINGS

Section 1

1. The Annual Meeting of the Council shall be held in the City of Toronto on the fourth Thursday in the month of January, at the hour of 9:30 in the forenoon unless such hour and date shall be changed by the Executive Committee. At such a meeting, the members shall elect the Officers and Chairmen of Standing Committees and shall receive a report from the Executive Committee.

Section 2

1. Regular Meetings of the Council shall be arranged by the Executive Committee at a time and on dates set reasonably in advance, and by written notice to all members.

Section 3

1. Special meetings of the Council may be called by the Executive Committee for the purposes to be specified in the notice of such meetings, and on not less than five working days' notice in writing to all members by the Executive Director.
2. Request for a special meeting to be called for a specified purpose may be made in writing to the Executive Committee by any five members. If such a meeting is not called within thirty days, or if the matter in hand is not resolved by the Executive Committee, the meeting may be called by the Members concerned.

Section 4

1. The notice of any meeting at which a membership application is to be submitted shall specify the name of the applicant or applicants.

Section 5

1. When the designated representative of any member cannot be present at a regular or special meeting, he may be represented by a senior executive members of his firm as evidenced by a written proxy filed in advance with the Executive Director. Such proxy member shall be entitled to all of the privileges of the meeting.

Section 6

1. A majority of members of the Council present in person or by proxy at any meeting shall constitute a quorum for the transaction of business. If within one-half hour from the time appointed for the meeting a quorum is not present, the meeting shall be called again by the President or Executive Director not less than three working days later, at the same hour and place.

Section 7

1. Upon the request of any member of Council, votes on Motions at a General Meeting of the Council shall be conducted by ballot.

ARTICLE X

METHODS OF NOMINATIONS

Section 1

1. Not later than November 15th in any year, the President with the approval of the Executive Committee shall appoint a Nominating Committee of three senior officers of member firms to nominate Officers and Chairmen of Standing Committees for the succeeding year. This Committee may be expanded to include officers of member firms each of whom shall have been nominated in writing by at least four members not later than December 1 of the same year; the number so nominated shall not exceed three. The report of this Committee shall be circulated by the Executive Director to members not later than December 15th.
2. Any member with a seconder and with the consent in writing of the nominee or nominees may nominate another person or persons to any office or chairmanship, each nomination to be filed with the Executive Director of the Council not later than December 31st. At the immediately succeeding annual meeting of the Council an election by ballot shall be held for those positions for which more than one person has been nominated. The person nominated by the Nominating Committee for any office or chairmanship for which no further nomination has been received shall be declared elected.

ARTICLE XI

SIGNING AUTHORITY, FISCAL YEAR AND AUDIT

Section 1

1. Cheques, negotiable instruments, or other forms of payment of money on behalf of the Council shall be signed by any two of the following: namely the President, the First Vice-President, the Second Vice-President, the Treasurer, or by any one of these and either the Executive Director or the Executive Secretary.
2. The Executive Director or the Executive Secretary may be authorized, under supervision of the Treasurer, to receive and give receipts for money due and payable to the Council, to make bank deposits, and to maintain the books of account of the Council.

Section 2

1. The fiscal year shall begin January 1st and end December 31st of each year.

Section 3

1. The members shall at each Annual Meeting appoint an auditor to audit the accounts of the Council to hold office until the next Annual Meeting provided that the Executive Committee may fill any casual vacancy in the office of the auditor. The remuneration of the auditor shall be fixed by the Executive Committee.

ARTICLE XII

PROPORTIONAL ASSESSMENT

Section 1

1. To assure an equitable distribution of the costs of operation of the Council, each member shall submit, before November 1, in each calendar year, an auditor's letter to an independent chartered accountant who shall be designated by the Executive Committee. This letter shall state the number of points to be assigned to the member for purposes of setting the membership fee according to the scale given in Section 2 of this Article.
2. The annual net sales figure referred to in Section 2 below shall be the net sales volume of books and materials and services and other income related to books such as but not exclusively, films, tapes, records, packaged materials and the like which were sold by the publishing division of the member firm in the most recent fiscal year prior to the date of report. For the purpose of this Section, the term "annual net sales" shall mean gross sales invoiced for the year less sales returns and allowances during the year.
3. The chartered accountant designated by the Executive Committee shall ensure that the information given him shall remain strictly confidential and that totals only shall be reported to the Council for the setting of fees of the Council or of groups within the Council.
4. The value of points for the purpose of setting fees shall be determined by dividing the total number of the available points into the total budgeted cost of operation.
5. The number of points is to be calculated on the basis of the nearest even hundred thousand dollars of sales.

Section 2

1. The system of determining the point category of each member firm shall be as follows:

Point System for Fees Allocation

		<u>Points</u>	<u>Cumulative Points</u>
On Sales of	\$ 200,000	25	
next	100,000	5	30
next	100,000	2.5	32.5
next	100,000	2.5	35
next	100,000	2.5	37.5
next	100,000	2.5	40
next	100,000	2.5	42.5
next	100,000	2.5	45
next	100,000	2.5	47.5
on Sales of	<u>\$1,000,000</u>		
next	200,000	4.5	52
next	200,000	4.5	56.5
next	200,000	4.5	61
next	200,000	4.5	65.5
next	200,000	4.5	70
on Sales of	<u>\$2,000,000</u>		
next	200,000	4	74
next	200,000	4	78
next	200,000	4	82
next	200,000	4	86
next	200,000	4	90
on Sales of	<u>\$3,000,000</u>		
next	200,000	4	94
next	200,000	4	98
next	200,000	4	102
next	200,000	4	106
next	200,000	4	110
on Sales of	<u>\$4,000,000</u>		

Point System for Fees Allocation (continued)

14

on Sales of	<u>\$5,000,000</u>	<u>Points</u>	<u>Cumulative Points</u>
next	200,000	3	113
next	200,000	3	116
next	200,000	3	119
next	200,000	3	122
next	200,000	3	125
on Sales of	<u>\$5,000,000</u>		
next	200,000	2	127
next	200,000	2	129
next	200,000	2	131
next	200,000	2	133
next	200,000	2	135
on Sales of	<u>\$6,000,000</u>		
next	200,000	.5	135.5
next	200,000	.5	136
next	200,000	.5	136.5
next	200,000	.5	137
next	200,000	.5	137.5
on Sales of	<u>\$7,000,000</u>		
next	200,000	.5	138
next	200,000	.5	138.5
next	200,000	.5	139
next	200,000	.5	139.5
next	200,000	.5	140
	<u>\$8,000,000</u>		

On each \$500,000 over \$8,000,000 -- add .25 points.

NOTE: Estimated value of each point on the basis of present membership and an operating budget of \$60,000 is \$20 per point.

Section 3

1. Two or more members, each of whose net sales volume is less than \$150,000. may apply to the Executive Committee for permission to combine for purposes of fee calculation. Upon approval of the Executive Committee, each member of such group shall give a confidential statement of sales as defined in Section 1, and the chartered accountant shall report to the member the number of points on which the member is to base his fees.
2. Combinations of members taking advantage of the privilege of multiple membership shall nominate one of their number who may vote on all questions which come before the Council as the representative of the group.
3. Holders of multiple membership may, if they so elect, participate and vote as individuals in interest groups, or other activities of the Council, provided that such member agrees to pay his respective share of the costs that may be involved.

Section 4

1. Associate members shall be assessed one-half the prescribed fee in all categories except entrance fees.
2. Associate members may participate in voluntary activities provided that they pay the full share of costs of such participation.

Section 5

1. Entrance fees, payable upon initial acceptance of each member, including individual firms sharing membership, shall be according to the following schedule:

Below 25 points.....	\$ 50.00
25 - 49 points.....	\$ 75.00
50 - 99 points.....	\$ 100.00
100 or more points.....	\$ 150.00

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be carefully documented to ensure the integrity of the financial data. This includes recording dates, amounts, and the nature of the transactions.

The second part of the document outlines the procedures for reconciling the accounts. It states that the accounts should be reconciled at the end of each month to identify any discrepancies. This process involves comparing the internal records with the bank statements and ensuring that they match.

The third part of the document describes the methods for analyzing the financial data. It suggests that the data should be analyzed on a regular basis to identify trends and patterns. This can help in making informed decisions about the future of the organization.

The fourth part of the document discusses the importance of transparency and accountability. It states that all financial transactions should be clearly documented and accessible to all relevant parties. This helps in building trust and ensuring that the organization is operating in a transparent manner.

The fifth part of the document outlines the responsibilities of the financial team. It states that the team should be responsible for maintaining the records, reconciling the accounts, and analyzing the data. They should also be responsible for ensuring that the financial information is accurate and up-to-date.

The sixth part of the document discusses the importance of regular communication and reporting. It states that the financial team should provide regular reports to the management and the board of directors. This helps in keeping them informed about the financial status of the organization.

The seventh part of the document outlines the procedures for handling any issues or discrepancies. It states that if any discrepancies are identified, they should be investigated immediately and resolved as soon as possible. This helps in maintaining the accuracy of the financial records.

The eighth part of the document discusses the importance of staying up-to-date with the latest financial regulations and standards. It states that the financial team should regularly review the regulations and standards to ensure that the organization is compliant.

The ninth part of the document outlines the procedures for archiving the financial records. It states that the records should be archived in a secure and accessible manner. This helps in ensuring that the records are preserved for future reference.

The tenth part of the document discusses the importance of regular audits. It states that the financial records should be audited regularly to ensure their accuracy and reliability. This helps in identifying any potential issues and ensuring that the organization is operating in a transparent manner.

ARTICLE XIII

TRADE PRACTICES

Section 1

1. The Council or any group under the auspices of the Council shall not, contrary to any law of Canada or its provinces, attempt directly or indirectly to fix, maintain, or regulate prices or terms of trade for the services and/or sale of goods furnished by any person, firm, partnership, corporation or association engaged in any phase of the book business.

ARTICLE XIV

DISCIPLINE

Section 1

1. The Executive Committee shall have the power, in its discretion, to recommend to the Council that the membership of a firm be suspended or terminated if some personal or business conduct or practice on the part of such a firm be deemed detrimental to the objectives of the Council; or if a firm consistently refuses to accept responsibilities of membership as defined in Article III, Section 1, Paragraph 2. This shall not be done, however, until at least ten days' notice in writing shall have been given the firm, stating in detail the nature of the complaint and the time and place of the meeting of the Executive Committee when the complaint will be considered. The member shall be entitled further to an appeal against an unfavourable decision of the Executive Committee, to a meeting of the Council. Such a meeting shall be called by the Executive Director within five working days of the receipt of the appeal in writing. The decision of the Council, so called, shall be final and binding.

ARTICLE XV

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Section 1

1. Officers and members of the Council or any groups operating under Council auspices shall show discretion when making public statements, written or spoken, on any matter related to the objectives of the Council in which the name of the Council is used; and such officers and members shall not speak for the Council unless the information to be presented publicly shall have been approved by the President or by the Executive Committee of the Council.



CANADIAN BOOK PUBLISHERS' COUNCIL

45 CHARLES STREET EAST, SUITE 701

TELEPHONE (416) 964-7231

TORONTO 5, CANADA

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Willowdale 425, Ontario
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444-7331

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293-1911

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1880	Gage Educational Publishing Limited
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1960	Harvest House Limited Publishers
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1968	D. C. Heath Canada Limited
1968	John Wiley & Sons Canada Limited
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PROMOTION AND RESPONSE

RECOMMENDATIONS

RECOMMENDATION ONE

That the Canadian Book Publishers' Council should convene a meeting representative of all trade publishers in Canada to discuss the means of improving certain promotional practices. Specifically

- (a) To agree to a standard format and subject arrangement for general catalogues in the practical interests of users;
- (b) To reduce the wasteful and indiscriminate mailing of review copies, releases and other promotional materials and to substitute more efficient informational methods (e.g. standard reply-paid card, advising imminent publication dates, with title checklist for requesting review copies);
- (c) To discuss the desirability of seminars or lecture series on certain promotional activities (e.g. news and feature promotion, broadcast media promotion, media relations, etc.).

RECOMMENDATION TWO

That publishers should review their budgetary and staff priorities with a view to increasing the efficiency and the range of their promotional activities.

And that they should encourage and support their promotional staff in:

- (a) Establishing a more direct, practical and creative relationship with editors, columnists, and producers of the print and broadcast media;
- (b) Acquiring a sound working knowledge of news, television and radio operations to the end of catering more effectively to the specific needs of these media and of participating in more creative promotion through them;
- (c) Taking a more positive and active part in raising standards of book criticism in general in the media.

RECOMMENDATION THREE

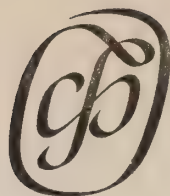
That an initiative be taken towards the establishment of a non-profit organization with the following aims:

- (a) To serve as a meeting-point for the several components of the book industry in Canada -- publishers, booksellers, librarians and writers;
- (b) To assemble and disseminate general information about books and literature, and to further and develop the cultural objectives of the book industry;
- (c) To promote, primarily, Canadian books, and to encourage Canadian writing and a creative criticism of it; to promote also appreciation of other literatures and their books in Canada;
- (d) To assemble current information about all forthcoming books in Canada and to circulate a bi-monthly list, categorized under subject and country of origin, to booksellers, librarians and the media; list to include details of authors' tours, press receptions and conferences, and other special promotions;
- (e) To subsidize by joint industry/government grant an independent national book magazine (see Recommendation Four);
- (f) To promote continuing research of media outlets about books; to disseminate current information about media to the book industry;
- (g) To provide a central service for clipping and filing of book reviews, and of national and international news about books;
- (h) To assemble and facilitate the production of non-commercial tape film and VTR programs on books and writers for use by libraries, schools, ETV and cable outlets;
- (i) To organize and support lectures, seminars, conventions and courses relating to books and literature.

RECOMMENDATION FOUR

That an initiative be taken to publish a consumer magazine, national in circulation and oriented towards readers and buyers of books; its terms of reference being as follows:

- (a) Although the publications at present devoted to criticism and creative literature need to be supplemented, a more pressing need would seem to be a publication which, while maintaining acceptable standards of criticism and information, could appeal to as broad a range of readers as possible;
- (b) Its primary aim would be to attract the interest of a general audience, its secondary aim to deepen the interest and to develop the appreciation of that audience;
- (c) Since it would be important to establish the personality of its writers and to give their critical approach some continuity, the magazine would be staffed by a panel of salaried critics, each with a broad but specified area of interest; they would contribute articles on alternate weeks, each article to deal both informationally and critically with a number of books chosen by them from their area of interest;
- (d) Its priority would, of course, be Canadian books, but not exclusively; relevant imported books would be reviewed with Canadian books of the same genre or subject; each issue would contain a list of books received;
- (e) It would be financed in part by joint grant from the book industry and government funds, and in part by the sale of advertising space to the book industry;
- (f) It would be distributed free to libraries and bookstores initially, with booksellers allowed to charge and keep a handling charge of 5¢; it would carry a coupon for direct mailing at cost.



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TELEPHONE (416) 964-7231

TORONTO 5, CANADA

P R O M O T I O N A N D R E S P O N S E

Report on the Media Response Survey
of trade book publishing

Sponsored by the Canadian Book Publishers' Council
with assistance from The Canada Council

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whole provided reference is made to the source.*

450

C O N T E N T S

FOREWORD

INTRODUCTION	Page 1
--------------	--------

I METHOD	3
----------	---

II THE QUESTIONNAIRES	5
-----------------------	---

<i>Publishers</i> /5
<i>Editors</i> /7
<i>Booksellers</i> /8
<i>Librarians</i> /10
<i>Book-reviewers</i> /11

III THE ANSWERS	12
-----------------	----

<i>In general</i> /12
<i>From the publishers</i> /13
<i>From the print media</i> /14
<i>From reviewers and critics</i> /15
<i>From the broadcast media</i> /16
<i>From the booksellers</i> /16
<i>From the librarians</i> /17
<i>From the readers</i> /18

IV BOOK PROMOTION	19
-------------------	----

<i>Print media promotion</i> /19
<i>Broadcast media promotion</i> /27
<i>News and feature promotion in the print media</i> /30
<i>Promotion of Canadian books in the media</i> /32
<i>Public relations</i> /34
<i>Conclusions</i> /35

V	MEDIA RESPONSE TO BOOK PROMOTION	Page	37
---	----------------------------------	------	----

<i>General remarks</i>	/37
<i>Response in the print media</i>	/38
<i>Response in the broadcast media</i>	/41
<i>Book advertising in the print media</i>	/42
<i>Reviewers on reviewing</i>	/43
<i>Response to Canadian books</i>	/46
<i>Conclusions</i>	/49

VI	EFFECT OF MEDIA RESPONSE	50
----	--------------------------	----

<i>On buyers and borrowers</i>	/50
<i>On librarians and booksellers</i>	/51

VII	RECOMMENDATIONS	52
-----	-----------------	----

APPENDIX A	<i>Syndication</i>	55
------------	--------------------	----

APPENDIX B	<i>National Literary Awards</i>	57
------------	---------------------------------	----

APPENDIX C	<i>The Stanley House Brief</i>	58
------------	--------------------------------	----

TABLES

<i>RESPONSE OF TRADE PUBLISHERS</i>	/13
A: <i>PUBLISHERS' PROMOTIONAL EXPENDITURES</i>	/19
B: <i>FACTORS DETERMINING BOOK REVIEW POLICY</i>	/20
C: <i>INDUCEMENTS TO INCREASE OR INITIATE BOOK COVERAGE</i>	/21
D: <i>MEDIA RESPONSES IN ORDER OF EFFECTIVENESS</i>	/27
E: <i>INADEQUACIES OF MEDIA RESPONSE</i>	/37
F: <i>BOOK-REVIEW POLICY IN THE PRINT MEDIA</i>	/38
G: <i>REVIEW ASSIGNMENT IN THE PRINT MEDIA</i>	/39
H: <i>BOOKS REVIEWED IN NEWSPAPERS AND MAGAZINES</i>	/48
I: <i>MEDIA SOURCES CITED BY PUBLIC</i>	/50
J: <i>PUBLICATIONS USED IN EVALUATING TRADE BOOKS</i>	/51



*No place affords a more striking conviction of the vanity
of human hopes than a public library.*

DR. SAMUEL JOHNSON

FOREWORD

In July 1969, the Stanley House Conference recommended to the Canada Council that a study should be initiated "to survey the state of book-reviewing and literary criticism in English Canada, and to make recommendations for improvements."

A year later, having submitted an outline for such a study and having been nominated by the Canadian Book Publishers' Council and accepted by the Canada Council, I set about the task. My own estimate of the time it would take was seven weeks. Five months have passed and in submitting my conclusions and recommendations, I am acutely conscious that they represent the achievements of a mole who has been confronted by a mountain. Indeed, the Stanley House brief would well be adopted as a lifetime vocation by anyone seriously concerned with the future of literature in Canada.

In preparing my own outline for the survey, I did not have to hand the complete details of the original proposal. Subsequent comparison of the two documents revealed a remarkable coincidence of objective, if not of approach. Wise after the event, I feel that while the philosophical Stanley House brief was over-ambitious in its assumptions, my own more pragmatic plan was too sanguine in its expectations. I hope that the report, for all its shortcomings, represents a realistic and valid compromise.

TORONTO

December, 1970

Val Clery

My thanks are owed to Miss Juliet Mannock for her intensive and committed efforts in pursuing the survey, to Toivo Roht, Executive Director of the Canadian Book Publishers' Council and his staff for their interest and help, and all members of the Canadian book industry, the library services, and the media for their interest and response.



I N T R O D U C T I O N

A writer with real taste trying to attract our surfeited public is like a young woman set inside a circle of libertines.

CHAMFORT

While Canadian book editors, reviewers and critics might be flattered to think of themselves as libertines, in reality their role is quite the opposite. Far from encircling, they are encircled day and night throughout their working lives by fresh and seductive titles from all quarters of the English-speaking world. They are obliged to be seduced and hope each time that they have chosen the seductress who fulfils her promise. With so many titles to choose from it is not surprising that some Canadian critics react to a disappointing book with a particular vehemence.

As the former producer of a CBC book program, I begin this enquiry with the nightmarish remembrance of four years during which my desk, indeed my whole office was inundated continually by daily torrents of paper -- catalogues, releases, special booklists, book-markers, posters, publicity materials of every shape, size and colour, and of course books, books, never-ending books, demanding to be read, appreciated and reviewed. It disturbs to recall how few of those books I had time to read, it torments me to recall that we had time to review even fewer on air.

The coincidence of this survey with the growth of a public concern about the need for more Canadian books makes the question of critical capacity more crucial. If the Canadian books we are producing are to be multiplied into healthily-competitive literature, they must be ensured a fair opportunity to be noticed and appreciated.

Unless there occurs a more severe and more general economic crisis than that now receding, it seems that the number of titles offered annually, both imported and Canadian, will continue to increase; and that retail outlets and sales in Canada will continue to grow with the literate appetite of each new generation of Canadians.

Unfortunately, under the pressure of their own special economic conditions, newspapers and more acutely magazines are being obliged either to cut back on their editorial space or divert more of it to subject matter attracting associative advertising. Similar pressures in the broadcast media to compete for advertising revenue are mitigating, even in the public network, against the kind of programming suitable for items about books.



At back of the dispute over who shall control publishing in Canada, and perhaps stimulating it, is the undisputed fact that the growth potential of the industry is excellent. And at back of that again is the dilemma which is the real subject of this survey -- "How may Canadians, blessed with a range of choice in books unparalleled in the English-speaking world, be helped to know what they are being offered and to choose what they need?"

In the light of those questions, my concern has been with:

- (a) the means by which readers may be best informed about books in Canada, and
- (b) the means by which all books in Canada obtain a fair opportunity to be judged on their literary merits.

I

METHOD

He had been eight years upon a project for extracting sun-beams out of cucumbers, which were to be put into vials hermetically sealed, and let out to warm the air in raw inclement summers.

JONATHAN SWIFT: *Voyage to Laputa*

Faced bi-annually by a tidal wave of new titles vaster than any that descends on the critics of any other country, editors and reviewers seem able only to adopt one of two isolated roles -- King Canute or The Little Dutch Boy, although what obviously is called for is organised flood control. And so, across the country after each deluge a few solitary drowned survivors stand up with beakers filled from the flood and declare them to contain the quintessence of current literature.

Given this situation, it seemed unrealistic to pursue directly the Stanley House directive "to examine current policies, practices and standards" of book-reviewing in the print and broadcast media. (See Appendix C.) In general it was easy to discern that where any standards or policies in these media were applied to the coverage of books, they were rarely literary; rather they tended to derive from the overall policies, standards and expediencies of the media. Where essentially literary policies and standards do exist (outside the few established academic and literary publications, that is), they seem to depend on the personal influence and practice of individual book-page editors or reviewers.

It seemed sensible then as a first step to examine the practice of book-reviewing and criticism as part of the causal process that connects writer and reader, and from the common elements of that assemblage for further analysis a profile of book-reviewing activity.

Some 2,000 questionnaires, in five different categories, were mailed on the basis of the augmented lists of an established Canadian publishing house which depends for most of its business on trade books:

- (a) 51 to publishers of trade books;
- (b) 500 to editors or book-editors of magazines, weekly newspapers and daily newspapers;
- (c) 375 to booksellers, including managers of college bookstores;



- (d) 1,000 to librarians, mainly in public libraries;
- (e) 200 to a representative selection of regular book-reviewers.

The prime composite objectives of the several questionnaires were to find out:

- (a) How trade publishers promote their books with the media;
- (b) How the media react to publishers' promotions;
- (c) How the media response affects the public, booksellers and librarians.

In addition, the questionnaires were designed to accrue material for research into the following questions:

- (a) What percentage of gross sales was devoted to promotion and how was the budget apportioned: for different promotional techniques;
- (b) How did publishers evaluate the different kinds of media response, the responsiveness of individual publications and programs, and the quality and quantity of media response;
- (c) How did editors and reviewers evaluate the effectiveness of publishers' promotion, what did they consider to be their own role in relation to books, and what was their attitude towards Canadian books;
- (d) How booksellers evaluated the effectiveness of promotion and of media response, how useful were individual publications and journals for their purposes, and how influential with the public were individual publications and programs.

And finally, a representative selection of newspapers and periodicals was examined and analysed to assess the manner and the range of critical response.

It was not possible to study both the broadcast and the print media within the same system, firstly because the organisational structures and the production methods of the two media resist comparison, and secondly because there are virtually no broadcast equivalents of the printed book-section. In general on television and radio, the most common approach to a book is an interview with its author, and this depends on his availability and on his merit as a performer, rather than on the literary merits of his book. However, some more empirical research was devoted to the broadcast media.

Let it be added that like all methods, these proved the most valuable where they revealed the seeds of their own improvement.



I I

THE QUESTIONNAIRES

The original format of the questionnaires has been reduced here to show only the questions asked and the sequence of these questions. For the purposes of this report, it was felt unnecessary to reproduce the layout of the forms which contained spaces to fill in or check in answers to specific questions, as well as room to provide additional comments or suggestions.

(A) MEDIA RESPONSE SURVEY QUESTIONNAIRE SENT TO PUBLISHERS

I - PROMOTION EXPENDITURE

(a) Number of new trade titles issued April 1, 1969 - March 31, 1970:

- | | |
|----------------|--------------------|
| 1. U.S. Titles | 3. Canadian Titles |
| 2. U.K. Titles | |

(b) What percentage of total budget allocated to book promotion?

(c) Total amount expended on promotion of new titles 1969/70?

(d) Maximum spent on promoting an individual title 1969/70?

(e) Amount spent from total promotion budget 1969/70 on:

- | | |
|----------------------|-------------------------------------|
| 1. General catalogue | 6. Press receptions and hospitality |
| 2. Review copies | 7. Display kits and posters |
| 3. Authors' tours | 8. Radio/TV sales |
| 4. Space advertising | 9. Other items |
| 5. Mail promotion | |

(f) Number off above in order of effectiveness in promoting sales.

II - EVALUATION OF MEDIA RESPONSE

(a) During 1969/70 the amount of media response to your promotion has:

- | | |
|--------------|--------------------|
| 1. Increased | 3. Remained static |
| 2. Decreased | |



(b) During 1969/70 the quality of media response to your promotion has:

- | | |
|-----------------|--------------------|
| 1. Improved | 3. Remained static |
| 2. Deteriorated | |

(c) Number off kinds of media response in order of effectiveness as aid to sales:

- | | |
|---------------------|--------------------------|
| 1. Promos reprinted | 4. Radio interview |
| 2. Print review | 5. TV item or interview |
| 3. Radio review | 6. News story or feature |

(d) List six newspapers or magazines most responsive 1969/70.

III - PROMOTION OF NEW TRADE TITLES DURING OCTOBER 1969 - MARCH 1970

List new titles only (for each title please note F for fiction, N for non-fiction and US, UK, or CDN for origin). For each of these titles, indicate number of:

- | | |
|---------------------------|---------------------------|
| 1. Mailed promos | 5. Press parties etc. |
| 2. Review copies | 6. Author visits (cities) |
| 3. Space ads | 7. Total sales to date |
| 4. Display kits & posters | 8. Radio/TV ads |

V - GENERAL

(a) In order of importance number off inadequacies of media response:

- too little space devoted to books
- poor quality of criticism
- indiscriminate choice of books for review
- poor radio coverage
- indiscriminate choice of reviewers
- inadequate news coverage of books
- advertising rate structure unfair
- poor TV coverage
- others

(b) Give any suggestions that might enhance the market for trade books (eg., group promotion, consumer book magazines, new promotion techniques, new advertising formats, etc.).

(c) Give any comments relevant to the Survey or its subject.

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607

1990

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607

1990

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CHICAGO, ILLINOIS 60607

1990

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607

(B) MEDIA RESPONSE SURVEY
QUESTIONNAIRE SENT TO EDITORS

I - BOOK COVERAGE

- (a) What factors govern your present policy for coverage of books (please check)?
1. No definite policy
 2. Estimate of readers' interest
 3. Effectiveness of promotion by publishers
 4. Availability of suitable staff
 5. Other factors
- (b) How is space assigned to book reviews and features (please check)?
1. Do not run book reviews
 2. As space permits
 3. As variable section of Entertainment coverage
 4. As regular Book Section or Page
- How much space is provided?
 Give average number of books reviewed or featured per edition.
- (c) Do you assign books for review? If not, who does?
- (d) Who usually reviews books (please check)?
1. Staff writers
 2. Freelance contributors suitable for books
 3. Select list of regular reviewers
 4. Other arrangements
- (e) Do you run Canadian Press book reviews?
- (f) Do you use promotional copy from publishers?
- (g) Please name any columnists or section editors who may occasionally review or comment on books.

II - PUBLISHERS' PROMOTION:

- (a) Which of the following might induce you to initiate or increase the regular coverage of books:
1. More and better promotion from publishers
 2. Selective promotion of books of interest to your readership



3. Earlier notice of forthcoming books
4. More review copies
5. Easier access to authors for interview
6. Increased advertising by publishers
7. Other inducements

- (b) Would you prefer some form of group promotion by the book industry?
- (c) Would you carry a syndicated column of book news?
- (d) Would you carry a syndicated Best Seller list?

III - CANADIAN BOOKS

Do you give priority to new Canadian books?

IV - SAMPLE OF COVERAGE

As a sample of your coverage, could you please oblige by enclosing tear sheets dealing with books from any editions during September - October 1969 and during March - April 1970?

V - COMMENT

Please give any comments relevant to the subject of this Survey.

(c) MEDIA RESPONSE SURVEY QUESTIONNAIRE SENT TO BOOKSELLERS

I - BOOKSELLER'S RESPONSE

- (a) In ordering new trade titles, which of the following sources of information do you rely on most? (Number in order of importance.)
 - Publishers' promotional releases
 - Previews in US and UK trade magazines
 - Previews in Quill & Quire
 - Reviews in US and UK publications
 - Reviews in Canadian publications
 - Other sources

- (b) List in order of reliability the publications you most frequently consult in evaluating new trade titles.

II - CUSTOMERS' RESPONSE

- (a) Please check off the three factors that seem most common in attracting customers' interest in a particular title.

- | | |
|----------------------------|---------------------------------|
| 1. Retail price | 8. Word-of-mouth recommendation |
| 2. Jacket design | 9. Special bookstore display |
| 3. Topicality | 10. Best-seller listing |
| 4. Famous author | 11. Print media review |
| 5. Current film adaptation | 12. Radio review |
| 6. Space advertising | 13. Radio/TV interview |
| 7. Radio Advertising | 14. Other factors |

- (b) Please name in order of frequency the publications or radio and TV programs most often cited in asking for new books.

III - OPINION ON BOOK REVIEWS

- (a) Do you consider that enough Canadian publications are now reviewing books (please check) ?

- | | |
|------------------|----------------|
| 1. Enough | 3. Not enough |
| 2. Barely enough | 4. Far too few |

- (b) How do you rate the quality of book reviewing in Canada (please check) ?

- | | |
|---------|--------------|
| 1. Good | 3. Poor |
| 2. Fair | 4. Very poor |

- (c) How do you rate the selection of books to be reviewed in Canadian publications?

- | | |
|---------|--------------|
| 1. Good | 3. Haphazard |
| 2. Fair | 4. Bad |

- (d) Please suggest any means by which you consider the reviewing of books might be increased or improved.

IV - Please record any comment relevant to this Survey.

(D) MEDIA RESPONSE SURVEY
QUESTIONNAIRE SENT TO LIBRARIANS

I - LIBRARIANS' RESPONSE

- (a) In ordering new trade titles, which of the following sources of information is relied on most? Number in order of importance.
- Publishers' promotional releases
 - Previews in US and UK trade magazines
 - Previews in Quill & Quire
 - Reviews in library journals
 - Reviews in US and UK publications
 - Reviews in Canadian publications
 - Other sources
- (b) List in order of reliability the publications most frequently consulted in your library in evaluating new trade books.

II - PUBLIC RESPONSE

- (a) Please check off three factors that seem most common in attracting readers' interest to a particular title:
- | | |
|-----------------------|----------------------------------|
| 1. Topicality | 7. Radio review |
| 2. Famous author | 8. Radio/TV interview |
| 3. Movie adaptation | 9. Best-seller listing |
| 4. Press advertising | 10. Word-of-mouth recommendation |
| 5. Radio advertising | 11. Special library display |
| 6. Print media review | 12. Other factors |
- (b) Please list in order of frequency the publications or radio and TV programs most often cited in requests for new books.

III - EVALUATION OF BOOK REVIEWS

- (a) Do you consider that enough Canadian publications are now reviewing books (please check) ?
- | | |
|------------------|----------------|
| 1. Enough | 3. Not enough |
| 2. Barely enough | 4. Far too few |
- (b) How do you rate the general quality of book reviewing in Canada?
- | | |
|---------|--------------|
| 1. Good | 3. Poor |
| 2. Fair | 4. Very poor |

(c) How do you rate the selection of books to be reviewed in Canadian publications?

1. Good

3. Haphazard

2. Fair

4. Bad

(d) Please suggest any means by which the reviewing of books might be increased or improved.

IV - Please record any comment relevant to this Survey.

(E) MEDIA RESPONSE SURVEY

QUESTIONNAIRE SENT TO BOOK-REVIEWERS

(a) Publication or Program:

(b) Please list other publications or programs for which you review or interview.

(c) What category of book do you tend to review especially, and why?

(d) Do you have a preference for reviewing Canadian books, and why?

(e) In what ways might publishers improve their promotional service to facilitate you in reviewing books or interviewing authors?

(f) If you interview authors on TV or radio or in print, what do you consider to be your objectives?

(g) In reviewing books, what do you consider to be your objectives?

(h) Please add any other comment relevant to this survey.



I I I

THE ANSWERS

*Only when we know a little do we know anything: doubt
grows with knowledge.*

GOETHE

THE ANSWERS IN GENERAL

Concurrent with this survey, the research consultants Ernst & Ernst conducted their survey of the economic structure of publishing and printing in Canada on behalf of the Department of Industry, Trade and Commerce. Although some community of interest was probable between the two surveys, no attempt was made on behalf of this one to breach the federal paper curtain that surrounded the other enquiry. By all accounts its questionnaires were so relentless and so penetrating as to amount to corporate psycho-analyses.

Perhaps stringency of that order is what is required. The brief series of artless and undemanding questions posed from here should have presented few difficulties, and yet 10% of all respondents implied by devious avoidance of the expected and the obvious that the designer of questionnaires needs to be as artful and flint-hard as an Official Receiver. This is not to suggest that they were being deliberately evasive (although a number of the publishers felt it contrary to their best interests to be altogether candid), but to record the observation that one man in every ten always seems to have the impulse to alter questions he has been asked to suit the answers he wishes to give. It must be admitted that those uncalled-for answers, in this survey, more often than not provided data that was valid and pertinent.

The average and unexpected percentage of return on the five different questionnaires was in excess of 30%, a return that would be acceptable for more exacting purposes than this as a workable basis for research. With certain exceptions, which are discussed below, not only the quantity but also the quality of response proved more than adequate, reflecting a widespread enthusiasm and interest in the project that was most encouraging. For the solitary mole faced by a mountain it is essential to have someone rooting for you.



THE ANSWERS FROM THE PUBLISHERS

A man doubtful of his dinner, or trembling at creditors, is not much disposed to abstracted meditation, or remote enquiries.

DR. SAMUEL JOHNSON

A period of generalized research into publishing before this survey was initiated left the impression that it was a business that either felt itself unhealthy or really was unhealthy. Booksellers and librarians, who have reason to believe that the public's interest in books is continuing to grow, hint that financial hypochondria has always been endemic amongst publishers in Canada. But given that publishing is a capital-intensive industry and that lately capital has been in short supply, it would be surprising to find the industry feeling altogether well.

What is peculiar and difficult about trade (or general) publishing is that its essential product, literary content, defies quality-control. Despite every effort to impose objective standards, every book that is sent out to face the weather of critical and public taste is literally a new product, with much of the onus of its success placed on the effectiveness of promotion. It would seem natural then that publishers might show an intense interest in improving their promotional impact.

The questionnaire was mailed to a total of 55 houses with a predominant interest in trade publishing and comprised as follows:

32 member-houses of the Canadian Book Publishers' Council
(of these 11 wholly-owned Canadian houses)

23 independent Canadian houses

RESPONSE OF TRADE PUBLISHERS

	CBPC Members	Independents
Returned questionnaires	15 (6 Canadian)	4
Advised unable or unwilling to participate	4 (3 Canadian)	3
No reply	13	16



Although the average of publisher response was 31%, it was a disappointing response from those who would seem to have most to gain from the project, and particularly from those whose own professional organisation was co-sponsoring it. Some of the more ambitious objectives, based on an expectation of more massive and more detailed information on costs and sales, had to be abandoned or replaced by something more modest in scope.

Amongst the smaller independent houses it is understandable that so few felt they had the organisational energy to spare for such questions, or that few felt there was much in it for them. On reflection even the poor performance of the established houses compensated for itself by proving subsequently, in conjunction with other data, to be the key to some important conclusions.

THE ANSWERS FROM THE PRINT MEDIA

Between book and newspaper publishing there exists a rivalry that is not the rivalry of competitors but the rivalry of cousins, natural, inevitable and, in a subtle way, rather nasty. There are few newspaper editors who don't feel that in their fashion they are publishing every day or week a kind of real literature that more truly deserves the dignity of covers than most of the stuff placed between them; and few reporters who don't believe at least that given a couple of weeks away from the newsroom, they could sit down and whip out a best-seller. Amongst book publishers, but less obviously, lurks an envy of the panache and excitement of the press and more particularly of its profits.

Because Canada has not so far produced a self-regarding literary establishment, that rivalry has never reached quite the pitch that it does in Europe, and besides the trend towards more current books has tended to give the two branches of publishing more points of common interest. Nevertheless, assuming the persistence of some of that antagonism, the response to this survey of newspaper and magazine editors was an encouraging surprise.

In all some 500 editors were sent questionnaires. The select list, regionally-balanced, was apportioned as follows:

Daily newspapers made up one-fifth; weekly newspapers, two-fifths; consumer, religious, business and farm magazines, two-fifths.

And returns were made by 153 editors -- 37 daily, 42 weekly, 74 magazine.

It is notable that few incomplete returns were submitted, which, from a group of professionals notoriously short of time and patience, is remark-

able. There were many of the recurrent inevitable criticisms owed by one branch of publishing to the other and these will be discussed in due course, but from an industry so often flayed for its unimaginative obsession with advertising dollars, the balancing proportion of positive and practical suggestions, made with obvious concern and genuine interest, was very gratifying.

THE ANSWERS FROM REVIEWERS AND CRITICS

Insects sting, not in malice, but because they want to live. It is the same with critics; they desire our blood, not our pain.

GEORG CHRISTOPH LICHTENBERG

In Canada, there are few if any men of letters of the sort produced by the accumulated literary traditions of Europe, or by the lavish literary institutions of the United States. Our few academic and literary journals have had to sustain themselves largely on the blood they were born with in the absence of new blood to rejuvenate it. There is no Canadian equivalent of that rich circulation of literary talent which occurs in Britain between the universities, the weekly reviews and the quality newspapers. Our book editors, literary columnists and regular reviewers are for the most part literate refugees from news and editorial desks, and our universities tend to produce only literary specialists in such disciplines as history and political science.

While we may be spared the literary personality cults and the arid inter-scholastic literary vendettas that often add heat and obscurity to European letters, we are deprived of the evolving continuity of any literary and critical standards of our own. The fact that nobody earns a livelihood by practising literary criticism in Canada is symptomatic of the emaciation of our literature. It might be added that creative writers here often earn as much from reviewing creative writing as they do from writing creatively.

Accepting this situation, it was decided at first to concentrate attention on those few magazine and newspaper book-page editors who hold some responsibility for the maintenance of literary and critical standards. Subsequent conversations with these, however, and notably one with Robert Fulford, editor of *Saturday Night* and a veteran of the book front, commended a separate questionnaire, addressed to a selection of regular book-reviewers and seeking their viewpoints on the conditions and objectives of their avocation.

The response, a gratifying 30%, was both interesting and fruitful.



Critics that draw blood are so rare an insect in Canada that they are more often sought than repelled by publishers in search of promotion. As a result there is found little of the paranoia common amongst critics elsewhere. Most have very practical ideas of how publishers may better serve them in their part-time profession; some even offered ideas by which publishers might better serve themselves. Although many of these ideas are discussed and developed later in this report, on the question of the reviewer's function it was felt to be more rewarding, with so scattered and disparate a breed, to provide an anthology of quotations rather than attempt to abstract and summarize some narrow common factor.

Canadian publishers in particular should feel encouraged by a body of reviewers who proclaim themselves broadly and patriotically well-disposed towards Canadian writing.

THE ANSWERS FROM THE BROADCAST MEDIA

Whatever traces may be found in the print media of those "current policies, standards and practices" of book-reviewing mentioned in the Stanley House brief, within the broadcast media in Canada one might view or listen for many hours or even days without any hint that books are still being published. On CBC-Radio there is only one regularly-scheduled program dealing critically and specifically with current books, and that is confined to FM transmission in only five cities. There is no equivalent broadcast anywhere else in Canada on radio or television. Although in the circumstances it was pointless to survey the broadcast media by questionnaire, this is not to suggest that they should be ignored; their relevance to book promotion is discussed at length below.

THE ANSWERS FROM THE BOOKSELLERS

Although there is an obvious and essential community of interest between booksellers and publishers, there is not in Canada much love lost between them. Booksellers see themselves as the means by which trade publishing remains afloat, at the same time bow and stern, sharp in business and blunt in commonsense. Trade publishers for their part tend to see booksellers as a necessary evil, another problem inevitable to their's the most problematical sector of the book business. A number of bones of contention lie between these uneasy colleagues; the one of pertinent concern to this survey is best summed-up in the question, "Who should promote books?"



Publishers engage in two kinds of promotion: on the one hand (the hand under study here), they attempt to promote readers' interest in their books by stirring critical or other response from the media (and to a limited extent by buying advertising space); on the other hand they promote sales to the retail trade and hope to transfer to the booksellers some of the onus for further public promotion. The crux is, "Who does how much?" Booksellers tend to believe that if publishers pursued media promotion more aggressively and efficiently this would boost retail sales immeasurably, while naturally publishers believe that if booksellers were to display books better, sell them more energetically to shoppers, and share the cost of local advertising much of the expense and difficulty of media promotion might be unnecessary.

Although some of their antagonism is evident, the response of booksellers (engaged in a business that is often owner-operated and modest in its use of help) was remarkably in excess of expectation and gratifying in its intimation of concern; characteristically, it was notably more pragmatic than other responses.

THE ANSWERS FROM THE LIBRARIANS

A larger number of questionnaires was sent to librarians than any other group because it was assumed that they, at a remove from the pressures of the market-place, might be more purely motivated by literary values in their response; and of course because Canadians depend so considerably on libraries for their reading. Although libraries obviously operate to some extent against larger retail sales of books, publishers cherish the institutional trade for its stability and because it absorbs books that few individual readers would buy.

Any idea that librarians, because they are at a remove from the market-place, are thereby spared all pressures should be discounted. Because they are responsible for the allocation of public money and are at the nexus of several contrary channels of informational persuasion, they are subject to peculiarly acute agonies of decision. They are under persuasion from the publishers, both directly through their library sales forces and indirectly through trade review journals and through the Canadian, American and British media; and they are again indirectly subject to publishers' promotion through a public also motivated by those media. And in the midst of all that, they must try to mediate between a wayward public taste, an implicit cultural and educational function, and an obligation to accumulate a book collection of sustaining value and interest. Nevertheless, the librarians' responses were, as expected, thoughtful and objective, properly orientated towards the interests of the reading public and the encouragement of Canadian literature.



THE ANSWERS FROM THE READERS

Although buyers, borrowers and readers of books are the prime consumers of reviews and critical writing, the scope of this survey did not allow for a direct approach to the reading public broad enough to provide a useful base for research. It was hoped initially, by relating promotional effort to ultimate sales of books, to attempt a measurement of the public impact of the media's response, but this as might have been expected proved an impracticable goal. Librarians and booksellers, however, were asked to indicate the publications and broadcast programs most cited by readers in enquiring about books. Although it is not claimed that this device delivers any cast-iron statistics, its results offer some points of comparison between publications and between the effects of the two media.

I V

BOOK PROMOTION

An ox for a penny? -- and if you haven't a penny?
YIDDISH PROVERB

PRINT MEDIA PROMOTION

Significantly, though not surprisingly, the three largest promotional expenditures of the average publisher surveyed are for printed word promotion:

TABLE A: PUBLISHERS' PROMOTIONAL EXPENDITURES (In order of value)

1. General and special catalogues	5. Press conferences and receptions
2. Review copies	6. Authors' tours
3. Direct mail promotion	7. Display kits and posters
4. Space advertising	8. TV and radio advertising

It is to be expected that publishers should feel dependent on the printed word. In the most immediate sense it is their currency, and if it cannot buy the attention and response of the media, what else can? Their fallacy may derive from a Midas complex to which they seem prone: it is tempting to believe that all the words they buy at a very low price can be transmuted by the publisher's touch into pure gold.

As literary assayers, book-page editors and reviewers are long disenchanted with the fools' gold that pours on to their desks from promotional xeroxes. It may excite the pulp and paper industry, but to editors and reviewers, to booksellers and librarians, it is just "Too much paper." The complaints, though in numbers not too many, are marked by a tell-tale hint of vehemence:

I receive so much junk mail from publishers that a lot of it never gets even opened.

Reviewer, Manitoba

There is too much material for a book review editor. Personal visits, off and on, would do much. The material does NOT get read. The only way to tweak the interest -- especially a book-editor who does not



spend full time at it (there are many of us) is the personal approach.
Book-page editor, Montréal daily

Publishers' promotional releases are only useful when the books advertised have not appeared in their catalogue in time for ordering before publication date, or when a book becomes much more saleable or important than originally thought. Releases of this sort are important, but could be covered by ads in *Quill & Quire*; releases of other kinds are waste.

Bookseller, Ontario

Most publishers' announcements of new books go directly into the waste basket -- particularly when they have been previously listed in the spring and fall catalogues. Spend your money on more up-to-date checklists of books still in print. We are always in need of replacement and duplicates...

Librarian, Ontario

Send review copies as requested from catalogue and not unreadable junk they are trying to unload...

Book-page editor, Alberta daily

Publishing activities are centred so largely in Toronto and Montréal that it is difficult for outside reviewers to have any personal contact. Publishers are quite generous with review copies, but it seems in many cases they are shooting arrows in the air.

Book-page editor, Ontario daily

Many librarians feel that the flood of publishers' leaflets takes up too much time in checking a library's holdings, since older books are often mixed in on the lists. The inclusion of publication date would be helpful...

Librarian, Ontario

Before relating this kind of complaint to its general context, it is important to examine two pertinent sets of data derived from questionnaires returned:

TABLE B: FACTORS DETERMINING BOOK-REVIEW POLICY

	Magazines	Weeklies	Dailies
	%	%	%
1. Estimate of readers' interest	79	66	44
2. No definite policy	11	24	23
3. Availability of suitable staff	3	7	20
4. Effectiveness of publishers' promotion	1	2	12
5. Other factors	6	1	1



TABLE C: INDUCEMENTS TO INCREASE OR INITIATE BOOK COVERAGE*

	Magazines	Weeklies	Dailies
More selective promotion	1	1	3
More review copies	2	3	1
Increased advertising	3	2	2
Earlier notice of new books	4	4	4
More and better promotion	5	5	5
Easier access to authors	6	6	6

* Numbered in order of importance to editor

It would seem that there is a complex but meaningful relationship between editors' priorities in both these tables. Putting aside the factor of Increased advertising for subsequent discussion, it will be seen (TABLE C) that editors give a high and compatible priority both to More selective promotion and More review copies to fulfil (TABLE B) their Estimate of readers' interest. They are neither getting the right books nor enough books for their reviewing needs.

It will be recalled, however, that publishers are allocating their maximum spending (TABLE A) to General catalogues, Review copies, and Direct mail promotion, the promotional tools, it would seem, specifically intended to supply for review the right books and enough books. So why are they not doing that?

The general promotional practice amongst trade publishers is to mail catalogues in the spring and fall to as broad a media list as possible, and to follow this up as books become ready for publication with releases mailed on the same broad scale; review copies are mailed either to editors who have requested them or, unsolicited, to a more select list of publications, broadcast programs and reviewers thought most likely to review or talk about them.

It should be common knowledge in publishing circles that the book-pages of even the major dailies depend at most on the administrative energies of a book-page editor and his secretary; the lesser book-pages may depend on only the part-time attention of a member of the editorial staff. At first glance it might seem that the normal promotional routines of publishers were designed for the convenience of over-extended book-page editors...until some of the major causes of their overwork are isolated.

Catalogues, it would seem, are the last idiosyncrasies of publishers. Profit-intent printers, orderly librarians, and space-obsessed booksellers may have imposed their mundane standards on books, but the publisher still has his catalogue to play with. Obviously Canadian publishers enjoy playing, because few Canadian catalogues conform in size, format, or subject arrange-



ment. Some agent/publishers seem to have more fun than anybody else because they can design separate (and different) catalogues for each of their numerous imprints, however small.

The people who don't have much fun with catalogues are the people who have to use them, not just editors and reviewers but librarians and book-sellers as well. Twice every year they face the same tormenting problem -- how to stack, pile or file another unwieldy multifarious collection of catalogues for easy reference. Not that reference is ever easy, what with published books forever masquerading as forthcoming books, with no date of publication more exact than a hopeful month, and with strange codes guarding books' true parentage.

Even those diligent editors who struggle through the seasonal gallimaufries to produce for publishers advance lists of books needed for review, learn eventually that they have compounded rather than forestalled subsequent problems. They should have heeded the small-print motto which is the one common factor of all catalogues -- "All dates and prices are tentative and subject to change without notice." Editors' dreams founder on that prescription. Orderly programs of review become gadarene descents to deadline expediency; reviewers fret for weeks over books that never come, and then burn the night out over some mediocre substitute they meant to ignore. Bookstores suddenly blossom with books said to be unavailable for review, or turn out to have no stocks of books to which editors have devoted half their book-page. In the end the conscientious editor discovers that he is little better off than wiser colleagues who invariably dump each season's catalogues in the waste-basket and review whatever chances to come in.

At a time when managing editors are eyeing speculatively every column inch of their newspapers, dreaming of great new feature pages that will garnish themselves with rich associated advertising, book-page editors should not have to make up for publishers' deficiencies. They are after all providing free what most publishers could not buy. And if publishers fail to exploit to the utmost the space available to them, eventually somebody will come along who can use it to better advantage.

It may have been noticed (TABLE C, page 21) that Dailies, with their broader readerships and more ample review space, give More review copies a priority over More selective promotion, Weeklies and Magazines underline their special needs by giving primacy to More selective promotion. What editors mean by this should be obvious, but is more graphically illustrated by some direct quotations:

Publishers' blurbs and catalogues tend to be too much like a patent medicine pitch, i.e. this book is good for all people of all interests at all times. A more realistic approach to potential audience would make it easier to choose the books which a particular readership is apt to buy.

Weekly editor, Ontario



Readers' interest figures here to a great extent. Obviously books on certain subjects are going to be of special interest here in the Maritimes. Also, with the veritable flood of books being published today, I think one of the main functions of book coverage is to call attention to books of particular interest or worth, perhaps in a limited field (for example, the University of Toronto's book on sundials), rather than dwelling mainly on best sellers.

Daily editor, Nova Scotia

Publishers could achieve much more coverage in community weeklies if some care was taken in an intelligent distribution in advance of materials dealing with local situations, historical material for the area covered by the paper (see, for example, our coverage of the York County Atlas re-issue) could be of great assistance to getting publicity on a ready market for many books.

Weekly editor, Ontario

The logic of such suggestions seems very obvious and should not be difficult to respond to. And yet it also seems very evident that there has developed a chronic dichotomy between the general practices of publishers and the particular needs of a large percentage of the media outlets that publishers are attempting to service. There are valid reasons of budget and staff for adopting generalized promotional systems, but if, as may be inferred, large percentages of the catalogues, releases and other promotional materials now mailed indiscriminately end up in waste-baskets, what may be saved in money and man-hours is obviously being lost elsewhere. Keeping in mind the importance given by print editors to Estimate of readers' interest (TABLE B, page 20) in determining their allocation of space to book reviews, it would seem that publishers are in danger of economizing themselves out of an even larger percentage of the print media.

Mailing systems have a tendency to transform their users into garbage-men; it would seem as essential in the promotion of books as in the publishing of them, not just to dump large quantities of paper but to direct pertinent information to the right reader.

It may be inferred that some agent/publishers did not participate in this survey because response from the media is not a major factor in their promotional operations, but there are valid grounds for the suspicion that some other houses failed to respond because their promotional resources could not even support so slight an additional burden as the completion of a questionnaire. This suspicion seems to be supported by the high percentage of returned questionnaires that were incomplete or that showed evidence of only hasty attention.

Amongst small independent Canadian houses the low percentage of returns is understandable, but to find a proportionate incapacity amongst established member-houses of the Canadian Book Publishers' Council (which has co-sponsored this survey) is not an encouraging sign; it suggests that even those houses that subscribe to a policy of media promotion give a low priority to



its practice, and tends to confirm an accusation commonplace amongst critics from the media, the libraries, and the retail trade:

My experience as an editor with a number of Canadian companies leads me to this generalization: Canadian publishers spend 95% of their time promoting books which account for 50% of their sales and virtually no time at all promoting those titles that account in bulk for the remaining 50%. Their efforts involve the preparation of a release (sometimes) and the sending out of review and desk copies (sometimes). This is the "agency syndrome," for they seldom promote agency titles either.

Magazine editor, Toronto

It's heartbreaking to see a promising book die through inept promotion or lack of promotion. I have the impression that many publishers concentrate on booksellers rather than hitting the public from whom the booksellers take their cue...

Publishers' reader, Toronto

Few publishers have competent publicity people; indeed, some publishers feel it a waste of money to have one at all. I have found a singular lack of co-operation in allowing one to place an order for a book in advance...

Author and reviewer, Toronto

Publicity is an arduous, time-consuming business. Most Canadian publishers simply don't have the resources, or apparently, sufficiently qualified people for this job. Most of the time you simply get the book in the mail. Occasionally, a release will follow. Rarely, a personal contact. As in any field, the subsequent output is no larger than the input in time and money.

TV host and former magazine editor, Montréal

Although these criticisms may seem harsh enough, those made by editors and others in personal interviews were even more so. It would not be too extreme to say that publishers' promotional departments are held in very low esteem by those whose goodwill they most depend on. The common verdict is that publishers are just not prepared to give adequate priority to the financing and staffing of this vital activity. Again it is commonly acknowledged that the half-dozen houses that are outstandingly successful in promoting media response owe their success, in almost every case, to an individual who has sufficient enthusiasm to rise above the liabilities imposed by publishing economics. It is one of those individuals who best sums up the requirements of effective media promotion:

In my opinion, media response to publishers' promotion cannot really be measured in general terms with figures on review copies, amounts of money spent, etc. The subject of each individual book conditions media response as well as the character and personnel of every newspaper, magazine, radio and TV station across Canada. But the real key



to successful media response lies in the hands of the publishers' publicity people. If publicity people make and maintain contact with a wide range of media people in every nook and cranny across Canada and provide them with material according to individual taste and interest, response can be good.

Promotion director, UK/Canadian trade and text house

Editors of magazines, weeklies and dailies are unanimous (TABLE C, page 21) in choosing as the fourth most influential factor in media response Earlier notice of forthcoming books. But even if promotional departments did not suffer the infirmities discussed above, they would be faced in Canada with an informational situation which is notoriously problematical. Agent/publishers, who handle the bulk of titles sold, are impeded by shipping and customs delays, Canadian publishers by delays of printing and manufacture (for obvious reasons, these are particularly acute amongst the smaller independent houses). Under these circumstances, accurate prediction of publication dates is hazardous, national synchronization of media coverage with retail supply of books is virtually impossible.

Compounding the difficulties of publishers are the needs of editors: the major national magazines have a lead time of three weeks at least, and in some cases of three months, while daily newspapers like to win some advantage from the relative "timelessness" of their weekly book-pages by preparing these well in advance of press day. The problems seem to affect everybody:

Booksellers should be notified in advance of the books to be reviewed because sales are far more likely if the books are available. The more books reviews sell, the more publishers will support book-pages, and the more reviews we'll get.

Bookseller, Ontario

Due to my long lead time of 16 days -- unusual in a daily newspaper -- I want publishers to get their books to me well in advance of publication, whether galley proofs, page proofs or whatever. This is standard practice in New York. Some co-operate to the best of their ability; others don't seem to give a damn. In general, promotion departments are underpaid, inexperienced and ineffective.

Book-page editor, Toronto

I would find it extremely helpful if Canadian book reviewers would review books that are on the shelves in the stores. It seems that business would improve to a great degree if it were possible for people to obtain the book the same day they read the review rather than leaving me in the position of having to tell them either that the book has not been released in Canada or that I managed to sell copies that I had 2 months ago and was glad to be rid of them because nobody asked for it and it was a trial for me to sell what I had.

Bookseller, Toronto

Much more attention to galley-proofs as the medium from which to review. Magazines have long lead times and to be topical at all must get a head-start on the dailies... Topicality is essential. All too often English and American books arrive here long after they have been reviewed in the UK/US press. Timeliness is not a quality of Canadian publishers...

Columnist, national weekly, Toronto

It seems to me that publishers' promotion is often so far in advance of actual publication that the public has forgotten it.

College bookstore manager, New Brunswick

Since our deadlines to go to press are three months in advance of our newsstand sale, we need galleys wherever possible. We like to know when prominent authors are in town, whether it's in connection with a promotion or not, so that we can do a short item -- or a long interview... Often we don't get books we ask for from publishers and we do get many books we don't ask for. This is annoying. We would appreciate getting galleys as soon as possible because we are read by 1½ million readers and can publicize books very well. However, getting a book after all the reviews have appeared isn't much use since we can't do anything about a review for three months.

National magazine editor, Toronto

When the editor of a well-established magazine reaching 1½ million Canadians has to plead with publishers for the opportunity to review their books on time, when a bookstore owner in Toronto (within 20 minutes drive of all the major publishing houses) cannot obtain supplies of books that are currently being reviewed, it has to be asked if publishers in Canada are serious about selling their books at all. If galley proofs can be had readily in New York, why can't they be had here? If a Toronto bookseller cannot take advantage of reviews, what hope has a bookseller in New Brunswick?

The open inadequacies of book-promotion, if they were confined to a minority of publishers in Canada, might be reparable and therefore acceptable, but in fact it would seem that only a handful of promotional departments are working efficiently and these only through the exceptional efforts of a few individuals.

With the very probable continuance of an increasing oversupply of new titles, it is urgently necessary to develop new promotional methods that will ensure, as present methods do not, that editors and booksellers get books when they need them and that books may be selected and reviewed solely on literary merit, not because they happen to arrive. Unfortunately, there is not much that encourages the hope that that might happen.

BROADCAST MEDIA PROMOTION

The conversation of authors is not so good as might be imagined; but such as it is...it is better than any other.

WILLIAM HAZLITT

The message of radio is the verbal expression of ideas; the message of television is the visual expression of ideas through personality. Book-reviews are often read on radio, but they remain a print form misapplied; on television they would be even more out of place. On the other hand, panel discussions about books and interviews with authors, because they involve the dynamic interplay and expression of ideas, are effective and characteristic methods of dealing with books on radio, and, in the absence of more essentially televisual methods, are acceptable on television also.

Obviously then, since a response is being sought different from the response of the print media, different techniques of promotion need to be employed. Although a sizeable majority of publishers indicated to this survey that they were aware of the important promotional possibilities of television, and to a lesser extent of radio (TABLE D below), this is not reflected by any adjustment in their scale of promotional expenditures (see TABLE A, page 19):

TABLE D: MEDIA RESPONSES IN ORDER OF EFFECTIVENESS

-
-
- | | |
|---------------------------------|--------------------|
| 1. News story or feature | 4. Radio interview |
| 2. Television interview or item | 5. Release reprint |
| 3. Print review | 6. Radio review |
-

While catalogues, review copies and releases may catch the interest of television producers initially, what they will need ultimately is the author himself. Although in Canada there are many programs of the talk or magazine format with audiences far in excess of the readership of the average newspaper book-page, Canadian publishers' expenditures on Authors' tours represent only a small fraction of their outlay in promoting print media response.

Direct mail promotion is even less effective in the broadcast media context than it is in print. By their nature, television and radio programs are more transitory by far than their print equivalents; their creative personnel, and consequently their formats, are continually changing, and only the publisher who is prepared to keep abreast of the changes can fully ex-



exploit the promotional possibilities. At least one Canadian house, which spends an exceptionally large budget on authors' tours, makes use of its regionally-based sales agents in researching suitable local television and radio programs and in arranging appearances and interviews whenever house authors come on tour. Another Canadian house, dealing predominantly in imported books, concentrates its promotional resources on placing its visiting authors in nationally-broadcast programs that originate in Toronto, on the grounds that they obtain a maximum of exposure at a minimum strain on their authors.

Although booksellers, librarians and reviewers share with publishers some misconceptions about the effective use of television and radio in promoting books, they seem at least more generally alive to the possibilities of these media:

The private radio stations, and even the public network, have been remiss in encouraging both local and national book shows. I won't even go into the situation on the two national TV networks.

Magazine editor, Toronto

Local radio (review copies with typescript of highlights for 'instant review'). Better use of authors on Canadian TV and radio. If the old media can't effectively promote books by review in Canada, turn to the newer media and devise ways to use them as a selling tool. Selling is what we want after all, the book review per se is only of use in English Literature, our interest is in using it as a tool to sell books. I believe people -- the great unconverted majority, do listen to radio and do watch TV -- use the media -- it's no use talking about expense -- it's cheaper than a bankrupt industry.

College bookstore manager, Ontario

Infinitely more use of TV, the natural medium for book promotion.

Bookseller, Ontario

The general public are not really interested in reviews. When the author is interviewed on TV or takes part in a discussion on a matter of topical interest, particularly if several authors are included in the program, a good deal of interest is generated in the books of all participants.

Bookseller, Ontario

Radio or even TV should be effective for getting publicity in selling books, but somehow on the whole doesn't. The printed word seems more effective, in this case. At the same time, has TV ever really been explored for this purpose? Pictures of the books could be put on the screen, or even just the titles, etc. The most important thing is for both radio and TV to have a time slot which doesn't keep changing -- if this is possible.

Librarian, Québec



Trade book promotion would indeed be improved by book talks on national television done by someone who could relate to his audience and make them feel his affection (or otherwise) for the books.

Librarian, British Columbia

Surprisingly enough, TV touting of a book ... brings me most response in terms of enquiries. For example, one 2-minute talk on a brief book about education led to 17 phone calls for me -- people wanting to know where to get it. This is prelude to my hunch that book-publishers should experiment with capsule video-taped gobhets pushing new books and to try to get CBC, CTV and local stations interested in melding this kind of review into local newscasts, perhaps in association with libraries.

Broadcaster and columnist, Ottawa

It should be evident to all publishers that in Canada, as in the United States, exposure on TV is going to become increasingly the decisive factor between a book that is merely successful and a best-seller. It is not going to supplant the book-review in print, or provide the creative element of criticism, but it can, by relating books to the humanity of their authors, catch the attention of a larger Canadian audience that would not ordinarily read reviews or book-pages.

Some authors, of course, may prefer to allow their work to speak for them exclusively. But it should not be assumed that interviews with authors exhaust the possibilities of imaginative book coverage in the broadcast media. To fully exploit any further opportunities, however, may demand of publishers' promotional staff that they assume a more positive and creative role than hitherto.

Like book-page editors, broadcast producers of magazine or talk programs are usually over-extended. In the absence of an author, they would normally welcome alternative ideas for dealing imaginatively with his book -- for instance, the names of experts known to disagree about its theme, who might discuss it; or the provision of relevant photos, film or recorded sound which could be wedded to excerpts read from the book in question; or in the case of biographical works, or works of contemporary or recent history, live or recorded interviews with subjects of the author's research are another promotional tool, compatible with broadcasting, that is rarely used.

Under their current policies, few publishers in Canada seem likely to encourage their publicity staff in creative media promotion of that kind, and even fewer would afford them the means to do so. But if publishers seriously intend to develop fully the potentialities of the Canadian market, they will have to see to it that they find the means to promote that development by every means open to them.

It might be noted that some of the independent Canadian houses in Toronto have already understood the promotional possibilities of Ontario's

educational television outlet and have used it creatively to familiarize the public with new Canadian writers whom they have been developing. Similarly, the community programming which will eventually develop from local cable systems may afford another means of promoting a more widespread interest in books and literature.

NEWS AND FEATURE PROMOTION IN THE PRINT MEDIA

There are two big seasons of the year, fall and spring: ideas for articles, interviews with authors during the lean times, would be eaten up by us.

Book-page editor, Montréal daily

It seems very difficult to convince some of the media (and this varies from city to city) that writers are reasonably interesting people -- usually with something to say ... and some are extremely colourful into the bargain. But writers as subjects for feature stories seem to rate very low, unless they are someone like Jacqueline Suzanne. Canadian writers need to be sold to the public. After all, everybody wants to meet one.

Promotion director, small Canadian publisher

Make authors more easily available. Make suggestions of programs or articles. Suggest books that might be excerpted for this magazine. (In 2 years as editor, I've never heard a publisher or publisher's PR person say, "Look, we have this interesting author. You really should do an article on him." Odd.)

Editor, national monthly magazine

To date, my experience with publishers is that they are most co-operative about providing review copies. Easier access to authors for interview would help. So would some advance notice of impending visits by authors to this area. One author in Halifax this month on a three-day visit for other promotional purposes phoned this office on her last morning here.

Editor, Halifax daily

I think, more and more, that the book review has become, like the editorial, a piece of journalistic convention that interests few people outside of the profession and a severely limited class of readers. It used to be said that the influential people were among this group of readers, but I think this is becoming less and less true. As a writer I would far rather have attention paid to me in the news pages of a newspaper than in the book or editorial columns. I think that the publishing world is still influenced by the Victorian conventions of the few important book review sections in a few large newspapers.



Books should be treated as part of a community's life, not relegated to literary salons. Political books are political news. Novels, except in odd cases, rate with most films as part of the community's attempt to amuse itself. The *subject* or *objective* of the book is the most important thing and not the fact that it is produced in such a fashion that it classifies itself, first and foremost, as a book.

The editorial sectioning of newspapers into watertight compartments is an old-fashioned convention that is convenient for journalists, but destructive of a unified view of human activity. Book publishers should try to break away from this by experimenting with different types of publications and by trying to relate each book to its own group of readers by different combinations of information activity. However, I realize that this ideal is often beyond the scope of the publishing industry's resources in this country.

TV host and former magazine editor, Montréal

It is disconcerting to discover from returns that publishers tend to maintain an inconsistent attitude towards news promotion very similar to their attitude towards television promotion. Although a sizeable majority of them consider a news story the most effective media response to promotion, they allocate to the means of promoting news response -- namely, press receptions and authors' tours -- only a minor percentage of their promotional budgets (TABLE A, page 19). Even admitting that some of the costs of news promotion may be hidden under other general headings, it would not be unfair to say that publishers' promotional departments generally show an underdeveloped news sense. They tend to assume that because reporters and news writers come from the same newspapers as book-page editors, therefore the same promotional materials and methods will serve both. And that is a serious misconception.

News departments operate at a quite different pace and aim at quite different results, and so their interest must be sought and served in a quite different way. Although naturally news editors expect to receive a review copy, they also need a press kit, which should include a *précis* of of the book's subject matter, suitable but brief quotations, background and biographical material, and relevant pictures; in the case of imported books, an honest selection of reviews of the original publication.

A press conference with the author is essential in that it places him in a context to which newsmen naturally respond. Press conferences are happenings, and happenings create news. One major fallacy is the assumption by publishers that a press conference in Toronto (occasionally supplemented by one in Ottawa) is sufficient and that editors in other cities will be content to run Canadian Press or other syndicated copy. They underestimate the effect that an exclusive interview with their author on a Toronto daily will have on daily editors in other sizeable cities, who will be convinced, often correctly, that their reporters might have done as good an interview and certainly one better attuned to their local readership. Having made the decision to publicize a book through news promotion, it would seem to be



shortsighted to confine the author's appearance to one city, particularly when it offers an opportunity to promote (to quote one of the respondents above) "by different combinations of information activity." If an author's tour of the major cities supplemented press conferences with appearances on local television and radio, with autographing at bookstores, and with addresses and discussions at libraries and universities, there seems no reason why the costs should not be covered by increased sales.

In conclusion, it must be said that far more books have a news potential than publishers now recognise, or care to recognise, because so many publishers in their attitude seem to justify the vague yet effective bias of newspapermen against books as being apart from the mainstream of affairs. It is a bias that can be broken through by the aggressive and well-planned promotion of every book that has a contemporary relevance. But this breakthrough will not be achieved by those publishers who consider their promotion departments as wasteful adjuncts to their sales departments. Only by giving promotional staff the responsibility and freedom to act creatively will they restore books to the prominence they should enjoy -- in the news.

PROMOTION OF CANADIAN BOOKS IN THE MEDIA

It can be no secret to anybody concerned about books in Canada that the publishing industry is painfully divided at the present time. The division, which could be described with some accuracy as a new edition of the generation gap, lies between, on the one hand, a small group of recently-formed independent Canadian houses that publish Canadian books exclusively; and on the other hand, the established houses, all depending to some degree on the import of books, a minority of them older and larger Canadian houses, the remaining majority American or British subsidiaries, and all represented by the Canadian Book Publishers' Council.

At root what divides them is the relationship of book publishing to this country's political and cultural identity. The independents believe that their exclusive (and largely penurious) devotion to Canadian books is necessary to amend the neglect of the established houses, whom they accuse (with a few notable exceptions) of putting profit and the interests of the foreign houses they represent before the essential cultural needs of Canadians. The established houses argue that they are businessmen with a responsibility to their investment, that they publish as many Canadian books as the market will bear, and that in any case publishing is by tradition an international business which should not be motivated by the narrow emotions of nationalism. Although the issues are more complex than that, it is not one of the tasks of this survey to examine them more fully. However, it is apposite to point out that, compared with other countries, Canada absorbs (or is required to absorb) an alarmingly disproportionate volume of imported books; and that Canadians, particularly those Canadians



who tend to buy books, have shown themselves to be concerned increasingly about the components of our cultural identity.

Fifty-four per cent of magazine editors who responded to the survey, 71% of weekly editors, 70% of daily editors, and 57% of individual book-reviewers indicated a preference for reviewing Canadian books. Anyone aware of the discrepancies between the promotional resources of independent Canadian houses and their publishing ambitions might remark that such a favourable bias in the media would be a minimum requirement; and it must be admitted that as things stand, few of the independents do have the means to exploit that bias to the full. It is only by maintaining small establishments, by avoiding any involvement in heavy fixed overheads, that most of these houses can continue to publish what they want to publish. The present favourable public pre-disposition towards Canadian books presents them with their most excruciating dilemma, forever tempting them towards more new titles and continuing growth, but without any firm promise of continually increasing sales.

Some of the more robust independents (particularly those with the added advantage of being sited in Toronto) have managed to obtain and use an exceptional attention from the media, in part because of that patriotic bias, in part because they are new and unusual and adventurous, in part because they have managed to attract and encourage new and talented Canadian writers, and in largest part because a few individuals involved have made superman efforts to fully use the response of the media.

Such factors, however, cannot be depended on forever. Eventually time must blunt their promotional edge and it is doubtful if they can ever attract enough capital to compete on equal terms for promotional attention and sales with competitors who in many cases have purse strings that attach them to the most affluent publishing houses in the world. Since most of the titles issued by the independents are intended primarily to fill Canadian needs, they cannot hope for the moment to develop any sizeable export business, and so they must depend, perilously and exclusively, on a home market which is notoriously diffuse and difficult and which, under the massive weight of imported titles, is manifestly over-supplied.

The established Canadian houses show some ambiguity of attitude towards their independent compatriots. They allow of some admiration for their temerity and their creative and patriotic zeal, but at the same time they mutter about the media's bias (from which they often benefit themselves) and about an undue share of Canada Council grants (which they themselves could compete for if they chose). It is obvious that they would resent more direct government support of the independent houses, no matter on what cultural premise, as discriminatory interference in business.

Some government support of Canadian publishing is going to be necessary, however, and in the circumstances it would seem both acceptable and practical if it took the form of generalized support in some area of publishing that is commonly problematical to all publishers of Canadian books.



Support of promotional activity, on behalf of Canadian books at home and abroad, would seem to be a proposition worthy of government attention.

PUBLIC RELATIONS

There is a bitter-sweet irony in the fact that, as a result of its accumulated problems rather than of any notable successes, publishing in Canada has enjoyed more news coverage in the past six months than it has ever enjoyed before. Although there are many problems to be solved (and probably there always will be), it would be unfairly damaging if public interest were to recede with the impression only of an industry dying of incipient failure, insolvency and internal division. Without blinding itself to those very real problems -- the book industry, publishers, book-sellers and librarians -- should at this crucial moment be checking its inventory of accomplishment and potentiality and feeding the results into the channels of public attention.

During this survey, in numerous conversations with editors, librarians, booksellers and publishers, the question of the industry's image arose frequently and spontaneously, as it did in the returning questionnaires:

I firmly believe that the best way to develop book sales in Canada is by a national effort through a co-operative committee drawn from the whole book industry that could prepare and present a planned, professional drive to place "books" before the general public; for example, see the current advertising campaign for the milk and dairy industry, the plan to fight forest fires, and the effort for national assistance for fighting pollution, etc.

College bookstore manager, Saskatchewan

The market for trade books in Canada would, I think, be greatly enhanced by a program of information about the publishing industry which could be sponsored by the CPBC and which would have the total co-operation of all Canadian (trade) publishers -- the recent *Globe and Mail* article about Cam Hughes and the Council was a beginning, albeit a small one. Business and industry should be made aware of what is happening in Canadian publishing. The consumer should be told about books in general not just specific titles. How about a series of articles in the *Globe Magazine*? Or a radio program discussion on the "buying around" problem on a program such as *Speaking of Books* might make a few taxpayers stop and think! Newspaper articles on people in the industry, authors, ideas for books, all could increase the market for trade books by making people aware of our product.

Promotion director, UK/Canadian trade and text house

Industry advertising (cf. milk producers, billboards and radio/TV ads)



to encourage reading and bookbuying.

Promotion manager, Canadian trade and text house

There is much to support the conclusion that the industry's standing in Canadian public esteem is central to the whole question of book promotion and response to it. Justly or unjustly, recent events must have tarnished the image of the book industry to some degree and eventually must modify response to books and publishing by the media.

It is undeniable that books are an essential in every facet of Canadian life; that the book industry in Canada (despite its problems) does maintain a uniquely rich and various flow of literature to its markets; and that Canadian books, few though they may seem, represent a vital foundation to Canadian cultural identity. But how are such facts to be established and continually reinforced at the centre of public consciousness? And who is going to do it?

CONCLUSIONS ABOUT BOOK PROMOTION

- (1) That the excessive use of direct mail and printed-word promotion tends to inhibit rather than encourage media response.
- (2) That due to the absence of agreed standards of format, of arrangement, and of definition, general catalogues are a confusing disservice, rather than a service, to those who need to use them.
- (3) That the erratic and unco-ordinated flows of releases, advices of publication, and of review copies reduces editors' choice of books for review to a matter of expediency rather than of literary worth, and in addition makes the coincidence of media response with retail availability virtually impossible.
- (4) That while many publishers recognise the prime importance of book promotion both through the broadcast media and through news and feature coverage, few have adjusted their budgetary priorities and their promotional techniques to effectively exploit these outlets.
- (5) That most of the above-mentioned deficiencies and abuses derive directly from the generally low priority given to promotional activity by publishers.
- (6) That many of the small independent Canadian houses are ill-equipped to sustain indefinitely an effective level of promotion in the home market, or even to exploit fully the current favourable bias towards Canadian books in the media.

- (7) That government support of the general promotion of Canadian books, both in the home market and to an increased extent abroad, would be especially valuable and appropriate.
- (8) That restoration of public confidence in the book industry in Canada as a purposeful and significant component of national life is central and crucial to the question of response to books by the media.

V

MEDIA RESPONSE TO BOOK PROMOTION

One chops the wood, the other does the grunting.

YIDDISH PROVERB

GENERAL REMARKS

I regard reviews as a kind of infants' disease to which new-born books are subject.

GEORG CHRISTOPH LICHTENBERG

Amidst the conditions of literary over-population that prevail in Canada, some publishers would willingly pay to have their infant books infected with reviews. There are others, notably agent/publishers, who argue that promotional activity in Canada is a waste of their money since the publicity it generates by reviews is more likely to benefit the Canadian sales of large American wholesalers than those of the agent who paid for the promotion. Consequently they prefer to depend on the impact of reviews in imported American (or British) publications and on whatever orders their own salesmen can raise amongst booksellers and librarians. The smaller Canadian houses, whose livelihood depends entirely on Canadian reviews and sales, wish fervently that more agent/publishers would adopt this parsimonious attitude and leave more Canadian reviewing space for them.

Publishers approached for this survey were asked to list in order of importance what they considered inadequate in media response; here is how their replies averaged out:

TABLE E: INADEQUACIES OF MEDIA RESPONSE

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1. Too little space devoted to books
 2. Indiscriminate choice of books for review
 3. Inadequate news coverage of books
 4. Poor quality of criticism
 5. Poor television coverage
 6. Indiscriminate choice of reviewers
 7. Poor radio coverage
 8. Advertising structure unfair
-



There is a significant correlation between these complaints, on the one hand, and the pleas of editors on the other (TABLE C, Page 21) for More selective promotion, More advertising, More review copies, Earlier notice of forthcoming books, and More and better promotion. In an earlier section of this report, it was adduced that the erratic choice of books for review and the inadequate coverage of books by radio, television and news could be blamed in part on the promotional inadequacies of publishers themselves, and since it is intended later in the report to suggest remedies that may ease these problems, they will not be discussed further for the moment. The remaining complaints of publishers will be examined under appropriate headings in the course of this section.

RESPONSE IN THE PRINT MEDIA

Stricken twice-yearly by the linear overkill of new titles, it is small wonder that the first need of publishers in Canada (TABLE E, Page 37) is more reviewing space. But keeping in mind the follow-my-leader ways of Canadian editors, it would not be unreasonable to infer that more book-pages would probably mean the same number of titles being reviewed more times. Statistically, according to the 34% sample obtained, the quantitative situation does not look quite as barren as publishers seem to believe:

TABLE F: BOOK-REVIEW POLICY IN THE PRINT MEDIA

	Magazines	Weeklies	Dailies
	%	%	%
No Book Reviews	35	22	2
As space allows*	28	53	32
Reviews as part of entertainment section*	2	10	17
Book-page or section	35	15	50

*Policies not mutually exclusive.

An attempt to estimate on a national scale the average number of books reviewed per book-page published failed because too few editors provided the required data on which to base the estimate. An average calculated from 13 weekly book-pages issued by four of the largest Canadian dailies came to 6 books per page.

Toronto's two afternoon papers, *The Star* and *The Telegram*, both manage an average of 8 books reviewed per weekly book-page by virtue of a format

initiated by *The Telegram* and later adopted by *The Star*: their pages normally consist of one or two long critical essays (800 - 1000 words), on one book as a rule, although *The Star* sometimes reviews comparatively two or more books of the same genre; the remainder of their pages are composed of about half-a-dozen much shorter reviews, for the most part descriptive of the book under review with some brief intimation of the reviewers' estimate of it.

In both papers, the longer pieces are invariably by the book-page editor -- Peter Sypnowich in *The Star*, more objectively critical; Barry Callaghan in *The Telegram* tending to grandstand his idiosyncratic literary interests. With an eye to costs perhaps, *The Star* assigns all the shorter "show-and-tell" pieces to one staff writer, Marni Jackson; *The Telegram* rotates a panel of allegedly-pseudonymous freelance contributors. The virtue of the shorter informational reviews is that they can "show" a greater range of the titles that are current, but this scarcely compensates for their common vice, which is shallowness; their brevity muzzles critical appraisal.

Professor Ramsay Cook of York University, who was sent a questionnaire as a reviewer, returned these pertinent reflections:

As an author, rather than a reviewer, I think there is too much reviewing in Canada, and most of it is insipid. Part of the problem is that space allowed to reviewers is often too limited, and often reviewers are badly chosen. However, a distinction should be made between book reviewing -- which can be well done in a few thousand words (viz. *The New Statesman* and *The Listener*), and the review essay (à la *New York Review of Books*). The latter is usually not a book review at all. It is a chance offered a writer to show he knows more about a subject than the author of the book. This has a function, of course, but it is not a substitute for good book reviewing. I suspect that the major problem in Canada is either the lack of good reviewers or the inability (unwillingness) of book review editors to look beyond an established stable of reviewers. Too many young writers and critics in Canada never get a chance to review until they are old, established, and insipid. Amen.

Another constraint on the development of new critical (as well as literary) talent is the paucity and penury of literary publications and the limited number of openings for literary editorial staff in the newspapers. This whole unpromising situation is reflected in the answers of editors to the question, "Who (in your publication) usually reviews books?"

TABLE G: REVIEW ASSIGNMENT IN THE PRINT MEDIA

	Magazines	Weeklies*	Dailies*
	%	%	%
Staff writers	35	60	70
Freelance writers suited to books	31	22	31
Select list of regular reviewers	19	22	38
Other arrangements	15	--	--

*Staff and freelance combined.

Anyone aware of the narrow economies of many weeklies and magazines, and even of some dailies, must suspect that costs motivate editors' choice of reviewer more often than any other factor. And so, obviously the "you-can-keep-the-book-if-you-do-a-review" arrangement accounts for the high percentage of reviews by staff. While this may enable newsmen to build up home libraries, it is hardly the sort of arrangement to encourage new talent towards a career in literary journalism. And of course this in turn accounts for the predominantly journalistic slant of reviewing in Canada, the "show-and-tell" style which, while it may sometimes suit books of topical interest, rarely does any justice to the literary qualities of any book.

From the low priority given to Choice of reviewers and Quality of reviewing in publishers' returns (TABLE E, Page 37), it might be assumed that they are generally satisfied with the prevailingly informational kind of review. But conversations with promotional personnel tend to suggest that they value a well-written, fair, and perceptive review, even if adverse, far more than a pedestrian if competent résumé which is non-committal; contrary to legend they are not greatly flattered, and do not consider themselves very well served, by reprints or paraphrases of their own promotional copy (although they will admit it is better than nothing).

For a market so prolific in new titles, there is a remarkable dearth of comparative reviewing found in Canadian publications, that is, the simultaneous assessment by one reviewer of two or more books of similar subject or genre. This is a valid and rewarding critical method peculiarly apposite to our oversupplied market. But it is to be suspected that it is not applied more often because the promotional hang-ups already discussed make the assembly of suitable sets of books so excruciatingly difficult. The suggestion and assembly of such sets is the sort of initiative that promotional departments should attempt. It is a method not to be confused, however, with the pernicious "job-lot" treatment accorded by some editors to art-books, thrillers, poetry, and paperbacks.

Questions about more space for book reviews and better-qualified reviewers invariably goad from editors the question of more advertising from publishers. Publishers do have a number of retorts to that question and it is intended to examine the standpoints of both sides under separate headings below, but given the prevailing economic climate, it is as unlikely that publishers will increase their space-advertising as it is that editors will spontaneously give books more space and more expensive reviewers. But that is not to concede that nothing can be done.

Unless promotion directors are content to accept the role that current practices tend in many cases to assign to them, half copywriter and half mailing-clerk, they should take the corrective initiative themselves. While being careful to avoid trespass on editorial prerogatives of choice, they should seek to establish relationships with editors and book-page editors good enough to sustain the frank exchange of objective opinions on the quality of reviews and reviewers and on the allocation of space to books. Since indeed the quality and the quantity of book-reviewing is of immediate concern to both booksellers and librarians, these too should seek a rapport with



local editors to the end of encouraging a more responsive policy towards books in general. And at another level, the kind of book industry public relations campaign already discussed could have a more gradual, diffuse but equally persuasive effect on editorial attitudes.

Between growing retail sales of books which indicate a public appetite and an ever-expanding range of new titles which confirms continuing creativity amongst publishers, the level of media response in Canada has remained relatively unchanged; obviously the necessary stimulus must be developed.

RESPONSE IN THE BROADCAST MEDIA

Response to books by the broadcast media in Canada is so slight as to defy measurement. Throughout the entire range of the English-language media, there is only one regular program devoted to the current review of books, namely "Speaking of Books" on CBC-FM, and that, despite frequent representations for its transfer to the more populous AM network, is still heard only by a limited FM audience in merely five cities. Briefer "spot" items dealing with books can be found as part of other CBC and commercial radio programs, but almost all of these are local broadcasts.

The more characteristic response of the broadcast media, and particularly of television, is response not to books but to authors. Literary purists, and even authors themselves, may recoil from the intrusion of personality into the relationship between book and reader. But it is a mistake to assume that interviews with authors, whether they centre on their books or not, are an attempted usurpation of the function of the book-review. They are never more than complementary to reviews, and if they are good interviews, they may expand for potential readers their appreciation of authors' objectives and contexts, surely a worthwhile fringe benefit.

Apart from the discussion of books by a panel of critics (which is little more than a visualization of a radio format), no one has yet devised a television format for books that is fully appropriate in both visual and critical terms. But even short of that ideal, it would be a mistake for publishers not to promote with all their resources whatever television response is possible. Any item on a book, in any form, can be guaranteed on so pervasive and effective a medium to impel some viewers to their local bookstore or library to look at it, and that after all is the ultimate achievement of trade-book promotion; after that, it is up to the book itself.

BOOK ADVERTISING IN THE PRINT MEDIA

Advertising, of course, helps everybody. And aside from the financial aspect, book advertising, at least that distributed by publishers at the national level, is of good quality and makes an attractive addition to a book page.

Editor, Halifax daily

All we want is a reasonable flow of books we consider suitable for review ... and no attempts to tie reviews to ads. (I usually order books not to be reviewed when the latter happens).

Editor, Ontario daily

It would appear that the amount of "review space" hinges on the dollar amount for advertising with some newspapers and magazines. As books represent all aspects of life and living and should therefore be part of "news and comment of the day", this policy as applied to publishing seems amiss. After all, editorial space is not specifically in proportion to some of the largest advertisers -- whiskey, beer, etc. Best-selling books are in the area of general interest, and not necessarily literature. To bring these books to the attention of the vast audience who are interested, advertising in book-review pages has proven -- unsuccessful.

Promotion director, large Canadian agent/publisher

Editors in general place a high importance upon the ratio of advertising to relevant editorial space as applied to books (TABLE C, Page 21). The idea, expounded by one of the editors quoted above, that advertising "makes an attractive addition to a book-page," is somewhat disingenuous. One editor of a major book-page admitted in confidence that he dreaded the sale of advertising space to publishers because it would inevitably subtract from his editorial space and reduce the number of books he could review. This is the kind of double-play that publishers should be wary of.

More advertising of the simplest informational kind, which does not occupy too much space, could serve the useful purpose of advising the availability of books that have failed to claim some of the very limited reviewing space. But although publishers indicate space advertising as their fourth largest expenditure in promotion (TABLE A, Page 19), most of them point out that it is a wastefully extravagant form of promotion. The generally local, or at best regional, character of Canadian newspapers raises the cost per thousand for a national campaign to a figure far higher than can be borne by the budgets of most books offered in this country.

The ideal vehicle for publishers' advertising would be some equivalent of the *New York Times Book Review*, national in range and aimed specifically at the book-buyer; the possibilities of such a project, which has long haunted publishers' conversations in Canada, will be discussed later in



this report.

Another project worth the consideration of publishers in this context is an agency in Toronto called "Youth Streams" which offers advertising campaigns in some or all 31 campus newspapers affiliated to the Canadian University Press; too little has been said in this report about the potential of the trade-book market in universities, but for Canadian publishers particularly, in terms of their own future, it is a market they cannot afford to neglect.

REVIEWERS ON REVIEWING

QUESTION: *In reviewing books, what do you consider to be your objectives?*

When I write a book review, I try first of all to discuss the ideas in the book and then to evaluate it. If my review is not an interesting piece of writing in itself, it will fail to achieve anything because few people will read it.

Peter Desbarats, Host CBC Hourglass Montréal

(1) To present an outline of what the author is writing about; (2) to present an outline and critique of how the author did it; (3) to give personal assessments of whether the author succeeded.

James Ferrabee, Montréal Gazette

Generally, to keep up with the moving face of interpretation and knowledge. As a former librarian, I am not greatly respectful of books as such -- there are too many of them -- but when I spot ones, good or bad, which may have an interest or an influence (good or bad) in my area of concern, I want to pass my judgments or opinions to what audience I have.

Douglas Fisher, Toronto Telegram

I start every book on the author's side, having written several myself, and try to stay there. Too many reviewers have never written a book, and merely show off.

Norman Ward, freelance writer and reviewer

To give the reading public an informed and as unbiased an opinion as possible; to be constructively critical where the author is concerned.

David M. Legate, Montréal Star

To indicate, critically, the author's intent in the content of the book, and to assess the author's success in doing what he set out to do -- or, sometimes to question the validity of the author's goal.

Ramsay Cook, York University

The first part of the paper discusses the importance of the study and the objectives of the research. It also provides a brief overview of the methodology used in the study.

The second part of the paper presents the results of the study. It includes a detailed description of the data collected and the analysis performed.

The third part of the paper discusses the implications of the findings and the conclusions drawn from the study. It also provides recommendations for future research.

The final part of the paper is a conclusion that summarizes the main findings of the study and the overall contribution of the research.

To give the reader some idea of what the book is about; of what the author is trying to do and how well he does it; to place the book in relation to others by the author, noting his qualifications. Rather than being mainly a recap of contents, a review should be concerned with critical comment in respect of style, theses, characters, credibility, and so on. At any rate, a commentary on the book.

Ron Grantham, Ottawa Citizen

My objectives in reviewing any book are, first, objectivity; second, the truth about its literary value to me; and thirdly, (if I like it) to try and win it readers through my review. If I think the book is garbage, I either refuse to review it, or I state that the book has no literary merit. I usually refuse to review books by beginning Canadian authors, unless I can praise them, because it is not my bag to hurt young authors starting out in the business.

Hugh Garner, freelance writer and reviewer

If we had a weekly like the *Observer* in this country, and if I were writing for it, I would attempt a critical and sophisticated analysis of the book under study. Lacking such a specialized publication, I feel the objective of the reviewer should be, basically, that of the interviewer: allowing the substance of the work or the author to come across.

John Colombo, editor and reviewer

To write a good essay -- if possible, to make another work of art. I review very infrequently, and then spend a great deal of time on one review.

William Kilbourn, Globe and Mail

To interest as many people as possible in books of the widest possible variety of interest.

Max Laidlaw, Regina Leader Post

(1) Honesty about the reviewer's knowledge of the subject material; (2) candour as regards the reviewer's opinions; (3) and a balance between criticism and praise. The idea should be to evaluate for the reader the quality and integrity of the book, not to actively persuade or dissuade the public to read or not to read.

Mary Anne Morel, Calgary Albertan

Giving the reader some idea of what the writer is trying to do, and how well, in my opinion, he has done it. Also I enjoy bringing timely information to the attention of the reader and sharing with him -- or her -- a feeling of discovery. Sometimes I suggest to the writer where I think he is in error, but my reviews have been directed more to the reader than to the writer.

J. Elliott, London Free Press

(1) Genuine appraisal of the merits and qualities of the book; (2)



encouragement, if the book is good, of the review's reader to read the book himself.

Arnold Edinborough, Financial Post

To inform the reader, to make a judgment, to try to make my own attitudes and prejudices reasonably clear.

Robert Weaver, Tamarack Review and CBC Radio

To tell the writer what I like about the book, or don't like, bearing in mind the book's frame of reference.

Nathan Cohen, Toronto Star

To interest more people in reading Canadian books.

Fred McGuinness, Brandon Sun

(1) To tell clearly and succinctly what the book is about; (2) to relate the book to other books the author has written and mainstream of literature; (3) to evaluate the book, making it clear that this is not a magisterial judgment, simply the subjective reaction of a single reader who happens to love books; (4) to praise the excellent highly, to dismiss the shoddy and fashionable. Above all, to communicate a sense of excitement about literature.

Phyllis Grosskurth, Globe and Mail

If the book is much touted, I try to find particular angles or qualities that appeal or irritate or whatever. I enjoy attaching the author to the book unless it's pretty straightforward information.

Delores McFarlane, CBX Radio, Edmonton

"Books," Somerset Maugham said, "should entertain." So should reviews, by seeking to guide the reader's taste in an entertaining fashion. If a reader enjoys a review, there is a good chance he will remember the book. Boring reviews are as unforgiveable as boring books.

John Parkin, Hamilton Spectator

Primarily to give the reader an idea of what the book is about, and hopefully, an honest assessment of its worth. The reader should be able to tell if he wants to read the book or not. The review should be complete in that the newspaper reader should be able to get something out of it even if he hasn't read, or doesn't plan to read the book. The book-page should reflect what's happening in the book world, not the personal feelings of the Books Editor.

John Brown, Edmonton Journal

To describe their contents, their achievements, their errors, to judge the realization of their objectives and the objectives themselves.

Peter Sypnowich, Toronto Star

(1) To discover. (2) To evaluate. This, I think, is the proper order of priorities. The book reviewer should be an explorer of the mass



of printed matter available, seeking out what is fresh and relevant and interesting, then reporting back to readers. After that, he should be in a position to judge it, in terms of literary (and other) excellence. Finally, he himself should be interesting; his writing should be vital and involved, communicating in this indirect way the vitality and significance of the material he is treating.

Robert Fulford, Saturday Night

The last word in that anthology goes to Robert Fulford because his was the first word: he suggested that the survey should include reviewers reflecting on their craft. His image of the reviewer as an "explorer of the mass of printed matter" recalls appropriately the picture given earlier in this report of Canada's book-reviewers as isolated figures attempting continually to survive the bi-annual deluges of new titles and to snatch from them the quintessence of literature. That was an initial impression which the survey has served only to reinforce as reality, and it should be said here that the victims of such literary circumstances deserve our admiration and gratitude; without them we should have nothing deserving book-pages or even bookstores.

These are not the reporters and editorial writers, or the academic specialists and scientists, who help out occasionally by doing a review. These are a few hundred widely-scattered individuals who obsessively read books, incessantly think about them, and regularly review them. A minority of them are full-time literary columnists or book-page editors, the remainder (because book-reviewing is not a livelihood in Canada) are obviously dedicated men. And from reading their anthology, it must be obvious again that almost to a man they share a proper sense of responsibility towards both readers and writers in addition to their serious concern with literary values. But sadly, because of Canadian circumstances, they are denied the means to provide the missing essentials of a Canadian literary culture.

Because of the tribal nature of Canadian newspapers, few critics have access to anything like a broad national readership, far too few in fact to generate a creative national forum of literary opinion; because of the deprived and underdeveloped condition of Canadian writing, there is no cohesive literary context within which critics can fulfil a relevant creative role; and because of the conflicting demands imposed by the multinational control of publishing in Canada and of the minority position of Canadian books, Canadian critics are continually distracted from the attention and involvement which is due to their own literature.

RESPONSE TO CANADIAN BOOKS

If Canadian books were more visible in the mass- (especially print) media, we might receive more requests for Canadian publications, rather than insatiable demands for American bestsellers. We see an indication



of this in the number of requests for Canadian books reviewed in the local paper ... If publishers don't know it already, they could easily discover that many librarians are as nationalistic as they are and would go to great lengths to "Buy Canadian" wherever possible.

Librarian, Alberta

Our desperate need is for reviews of Canadian publications! There are plenty of reviews of US and UK publications.

Librarian, Ontario

Why can't our "national magazines" such as *Macleans* and *Weekend* devote a few pages to reviews in depth of Canadian works?

Librarian, Alberta

It is particularly difficult to find out what is published by the smaller publishers -- or even to find out who they are! Perhaps they could band together for advertising their books.

Librarian, Québec

I have much to say on this, but do not propose saying it here. Publishers must treat the problem as an institutional problem and turn their eyes away from cadging free space in newspapers and towards convincing Canadians to buy Canadian writers. I make no apologies for nationalism here. I demand it. It presided at the birth of many cultures.

Editor, Saskatchewan weekly

At the moment, Canadian books have outweighed others, but then there have been many excellent ones to choose from so far this summer. Any good selection of books should provide some idea of what is being published in the United States and Britain, with, occasionally, a look at publishing in other parts of the world.

Editor, Halifax daily

Lack of review space allotted to Canadian books in some of the major "Canadian" magazines is indeed surprising.

Promotion director, large Canadian agent/publisher

We feel that it is essential to the future of Canadian literature that Canadian books be kept in the forefront of this survey, and that these books be brought to the attention of Canadians on a national scale in a way that is not being done at all at the present time. Reviews and publicity are as essential to the author as they are to the publisher and these reviews should be of the highest possible quality. To be ignored is the one fate that cannot fail to set back the Canadian book as such -- and yet this is common. Literature is the most neglected of the cultural arts in this country; it is time to redress the situation.

Promotion manager, large Canadian publisher

According to an average derived from all publications that submitted returns, 65% of all editors give priority to Canadian books. Study of tear-sheets submitted by editors from across the country for two sample months of 1969/70 leave the impression (a viable statistical base was unavailable) that either this policy represents piety rather than practice, or that editors (particularly outside the urban East) are just not able to obtain new Canadian books. The more frequent reviews of Canadian titles closer to their point of publication, in the daily newspapers and the magazines published in Toronto and Montréal seem to indicate that the second alternative is the correct one, to some extent confirming an earlier conclusion of this report that the smaller Canadian houses lack the promotional resources to exploit fully a press that is largely sympathetic.

The *Toronto Star* claims Canada's largest circulation; the *Globe and Mail*, with some justification, styles itself "Canada's National Newspaper"; *Maclean's Magazine* owns to being "Canada's National Magazine"; with *Saturday Night* a more literate second runner. Here are their patriotic records over 13 consecutive issues (both magazines monthly, both dailies with week-end book-sections):

TABLE H: BOOKS REVIEWED IN NEWSPAPERS AND MAGAZINES

	Total books reviewed	Imported Books	Canadian Books	Percentage of all Canadian titles 69/70
		%	%	%
<i>Maclean's</i>	42	17	83	1.6
<i>Saturday Night</i>	42	26	74	1.5
<i>Globe and Mail</i>	73	81	19	2.9*
<i>Toronto Star</i>	140	78	22	5.8*

*13-week figures projected to 52 weeks.

In the case of the two magazines (both have now adopted an all-Canadian book policy), the low totals of books reviewed relates to the limited space assigned to books, and to the carrying of longer reviews.

What is depressing, however, is that although the *Toronto Star*, in accord with a pro-Canadian editorial policy, reviews more Canadian books than any other newspaper in the country, only 120 books of the 560 it reviewed during the year were Canadian, and that 120 represents a very small percentage of the 2,000-odd Canadian books published in that year. Scaled down by newspapers, with less review space, by areas beyond the promotional range of small Canadian houses, and by editors who cannot afford to be moved overmuch by culture or nationalism, it is small wonder that librarians in Alberta are asking why Canadian books are never reviewed. And why Canadian books do not provide much of a challenge to that imported novel so many Canadian have read about in *TIME* long before it arrives to be reviewed again in the Canadian book-pages.

CONCLUSIONS ABOUT MEDIA RESPONSE

- (1) That since the current widespread and part-time use of reporting and editorial staff for book-reviewing is convenient and cheap, any initiative by the print media towards improved standards of reviewing is unlikely.
- (2) That action at three levels -- by promotional staff, by publishing houses, and by the book industry, is more likely to effect improvement.
- (3) That in the absence of some national publication, orientated towards book-buyers specifically, space advertising is a poor promotional investment.
- (4) That in the absence of any kind of national forum of literary opinion, book-reviewing and literary criticism remain occupations denied any relevant creative role and are deprived of any cultural context.
- (5) That despite a general editorial bias in their favour, the independent Canadian publishers are unable to promote a wide enough response from the media to offset the competitive advantages of imported books.

V I

E F F E C T O F M E D I A R E S P O N S E

There is somebody wiser than any of us, and that is everybody.

NAPOLEON

ON BUYERS AND BORROWERS

Since a consumers' survey wide enough to be valid was far beyond the scope of this project, booksellers and librarians were asked (by way of interest rather than of measurement) what publications and broadcast programs were cited most often in enquiring about books.

TABLE I: MEDIA SOURCES CITED BY PUBLIC

Buyers	Borrowers
1. <i>Time</i>	<i>Time</i>
2. <i>Globe and Mail</i> *	Front Page Challenge
3. <i>New York Times Book Review</i> *	<i>Globe and Mail</i> **
4. Front Page Challenge	<i>Maclean's</i> **
5. Pierre Berton Show	Pierre Berton Show***
6. - - -	<i>New York Times Book Review</i> ***

Asterisks indicate sources that received approximately the same number of citations.

The results, for what they are worth, reveal nothing very surprising for publishers in general, or very cheering for publishers of Canadian books. As TABLE J below will affirm, the *New York Times Book Review* is the most influential literary publication in North America; within Canada, the *Globe and Mail* (or rather *The Globe Magazine*) might claim the most interest. The standing of Front Page Challenge and the Pierre Berton Show, neither of them strikingly literary programs, should underline the importance of promoting authors on television.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The document outlines the various methods used to collect and analyze data, ensuring that the information is reliable and valid.

The second part of the document focuses on the implementation of the proposed system. It details the steps involved in the rollout, including the training of staff and the integration of the new technology. The document also addresses the potential challenges and provides strategies to overcome them.

The third part of the document presents the results of the study. It includes a detailed analysis of the data collected, showing the effectiveness of the proposed system. The document also compares the results with those of previous studies, highlighting the unique contributions of this research.

The final part of the document provides conclusions and recommendations. It summarizes the key findings and offers practical advice for the implementation of similar systems in other organizations. The document also identifies areas for further research and suggests ways to improve the system in the future.

ON LIBRARIANS AND BOOKSELLERS

Librarians and booksellers were asked to list the publications most frequently consulted in evaluating new trade books:

TABLE J: PUBLICATIONS USED IN EVALUATING TRADE BOOKS

Librarians	Booksellers
1. <i>Library Journal</i>	<i>New York Times Book Review</i>
2. <i>Kirkus</i>	<i>Publishers' Weekly</i>
3. <i>ALA Book List</i>	<i>Saturday Review*</i>
4. <i>New York Times Book Review</i>	<i>Globe and Mail*</i>
5. <i>Quill & Quire</i>	<i>Quill & Quire*</i>
6. - - -	<i>New York Review of Books*</i>

Asterisks indicate sources that received approximately the same number of citations.

If the protestations of literary patriotism received from many librarians and some booksellers are to be believed, their choice of reference publications can only be explained on the grounds of necessity. Obviously the *Globe and Mail* and *Quill & Quire* will not acquire a higher status until the buying and borrowing public develop a heartier appetite for Canadian books. But just as obviously, *Quill & Quire* will not be able to fulfil effectively its very essential role unless Canadian publishers serve it better with information and support it better with advertising. A strong, comprehensive and frequent trade magazine is essential to a strong Canadian book industry and if publishers alone cannot sustain the required development of *Quill & Quire*, it would be in the best interests of both booksellers and librarians to find more substantial means of adding their support than merely their subscriptions.



V I I

R E C O M M E N D A T I O N S

No question is so difficult to answer as that to which the answer is obvious.

GEORGE BERNARD SHAW

RECOMMENDATION ONE

That the Canadian Book Publishers' Council should convene a meeting representative of all trade publishers in Canada to discuss the means of improving certain promotional practices. Specifically

- (a) To agree to a standard format and subject arrangement for general catalogues in the practical interests of users;
- (b) To reduce the wasteful and indiscriminate mailing of review copies, releases and other promotional materials and to substitute more efficient informational methods (e.g. standard reply-paid card, advising imminent publication dates, with title checklist for requesting review copies);
- (c) To discuss the desirability of seminars or lecture series on certain promotional activities (e.g. news and feature promotion, broadcast media promotion, media relations, etc.).

RECOMMENDATION TWO

That publishers should review their budgetary and staff priorities with a view to increasing the efficiency and the range of their promotional activities.

And that they should encourage and support their promotional staff in:

- (a) Establishing a more direct, practical and creative relationship with editors, columnists, and producers of the print and broadcast media;
- (b) Acquiring a sound working knowledge of news, television and radio operations to the end of catering more effectively to the specific needs of these media and of participating in more creative promotion through them;
- (c) Taking a more positive and active part in raising standards of book criticism in general in the media.



RECOMMENDATION THREE

That an initiative be taken towards the establishment of a non-profit organization with the following aims:

- (a) To serve as a meeting-point for the several components of the book industry in Canada, -- publishers, booksellers librarians and writers;
- (b) To assemble and disseminate general information about books and literature, and to further and develop the cultural objectives of the book industry;
- (c) To promote, primarily, Canadian books, and to encourage Canadian writing and a creative criticism of it; to promote also appreciation of other literatures and their books in Canada;
- (d) To assemble current information about all forthcoming books in Canada and to circulate a bi-monthly list, categorized under subject and country of origin, to booksellers, librarians and the media; list to include details of authors' tours, press receptions and conferences, and other special promotions;
- (e) To subsidize by joint industry/government grant an independent national book magazine (see Recommendation Four);
- (f) To promote continuing research of media outlets about books; to disseminate current information about media to the book industry;
- (g) To provide a central service for clipping and filing of book reviews, and of national and international news about books;
- (h) To assemble and facilitate the production of non-commercial tape film and VTR programs on books and writers for use by libraries, schools, ETV & cable outlets;
- (i) To organize and support lectures, seminars, conventions and courses relating to books and literature.

RECOMMENDATION FOUR

That an initiative be taken to publish a consumer magazine, national in circulation and orientated towards readers and buyers of books; its terms of reference being as follows:

- (a) Although the publications at present devoted to criticism and creative literature need to be supplemented, a more pressing need would seem to be a publication which, while maintaining acceptable standards of criticism and information, could appeal to as broad a range of readers as possible;
- (b) Its primary aim would be to attract the interest of a general audience, its secondary aim to deepen the interest and to develop the appreciation of that audience;
- (c) Since it would be important to establish the personality of its writers and to give their critical approach some continuity, the magazine would be staffed by a panel of salaried critics, each with a broad but specified area of interest; they would contribute articles on alternate weeks, each article to deal both informationally and critically with a number of books chosen by them from their area of interest;
- (d) Its priority would, of course, be Canadian books, but not exclusively; relevant imported books would be reviewed with Canadian books of the same genre or subject; each issue would contain a list of books received;
- (e) It would be financed in part by joint grant from the book industry and government funds, and in part by the sale of advertising space to the book industry;
- (f) It would be distributed free to libraries and bookstores initially, with booksellers allowed to charge and keep a handling charge of 5¢; it would carry a coupon for direct mailing at cost.

APPENDIX A

SYNDICATION

The idea of syndication of book-reviews, as a means of disseminating them cheaply to the weekly and smaller daily newspapers is not new within the book industry and was raised as a consideration in the original Stanley House brief.

Two different propositions were raised with a number of newspaper executives in Toronto. The first was the simple syndication of the book reviews published by one of the Toronto dailies in its weekend book page, the reviews to be selected by local editors according to their needs at a low per item cost. The second proposition, based on the obvious success of the *New York Times Book Review*, was that the book-page of one of the Toronto dailies might be separated as a self-contained book magazine, augmented by publishers' advertising, and syndicated like *Canadian Homes*.

Both propositions, and several amended versions of them, were received with a unanimous lack of enthusiasm. It was pointed out that syndicating news and feature material was a high-cost and low-profit operation, and that supplements like *The Canadian* and *Weekend* retained their favour with subscribing newspapers by virtue of a very broad popular appeal; it was thought highly unlikely that a book magazine could find that broad appeal, or that it could attract a sufficient ratio of publishers' advertising to meet the heavy costs.

The experience of a Toronto entrepreneur seems to confirm a common aversion to book-reviews amongst most Canadian editors. He recently sent out to 900 editors a prospectus offering "a regular weekly selection of well written reviews of the most important books just off the press ... many of them by nationally known writers" at a cost of only \$30 per month for 10-12 reviews.

The only reply he received was from an editor asking if he might write some of the reviews.

A conversation with Mr. John Dauphinee, general manager of Canadian Press, did not encourage the belief that their "Book Corner" (which is an integral part of CP service and not a syndication) could be expanded or improved without the stimulus of some miraculous and manifest growth of public enthusiasm for books. At the moment, usually two books are noticed per week on a "show-and-tell" basis by a CP staff writer; on average 40 subscribers reprint "Book Corner" each week.

The only positive response in this field came from Sandy Cameron, President of the Canadian University Press, which syndicates material to some 40 campus newspapers. He said that he did receive review copies from a few publishers, but would welcome more books of a kind that would appeal to campus readers. Although his editorial staff was small, he was keen to syndicate more book-reviews and felt that they would be used by many of his subscribing newspapers. It is an avenue of approach to a market of good potential worth the note of Canadian publishers.

APPENDIX B

NATIONAL LITERARY AWARDS

Let's organize the book awards each year and see that sizeable prizes are made available for the winners. This can be done with very little expense to the publishers or the book industry. As you know, the "new look" Ontario Art Gallery is holding a lottery for funds, so why could the book publishers not raise large sums for prizes. The lottery could be based on the same principle as the Irish Sweepstakes, whereby the tickets would be dependent on the winners of the awards. Can you think of any other method to bring public, authors, publishers, printers and the whole book world together in one exciting and dramatic presentation? The awards should be announced at a gala event to be nationally televised. Let's do this and lead the way in the book world.

Jack Stoddart at the CBPC Seminar, October 1970

Although the honouring of our writers should be an event celebrated and witnessed by all Canadians, it would surely seem a somewhat back-handed honour that depended for its magnitude on the strength of a public appetite for easy money. Publishers and printers in Canada are generally not poor men, writers generally are -- surely there is an appropriate conclusion to be drawn from that in considering a national book award.

And since the concern of this survey is book-reviewing, why not a series of awards from publishers for several categories of media response?



APPENDIX C

THE STANLEY HOUSE BRIEF

The purpose of the study is to survey the state of book-reviewing and literary criticism in English Canada, and to make recommendations for improvements.

The study is:

- (A) To examine current policies, practices and standards of:
 - (1) The major metropolitan dailies, their methods of selecting books, and their choice of reviewers;
 - (2) The smaller dailies and the weekly newspapers;
 - (3) Magazines and journals of opinion;
 - (4) Academic publications;
 - (5) The Canadian Press;
 - (6) The condition of book-reviewing and literary criticism in French Canada, and their relevance to the English-Canadian scene.
- (B) To examine current policies, practices and standards of:
 - (1) The CBC;
 - (2) Private radio and television, and to make recommendations for improving and extending their programming on the Canadian literary scene.
- (C) To examine the relation between book-reviewing and literary criticism and the book-trade, and to report on the present state of informed opinion on the question whether improved book-reviewing in the mass media would promote the sale of Canadian books.
- (D) To make a feasibility study of a new Canadian publication, modelled perhaps on the *New York Review of Books*, *The Book World*, or *The Times Literary Supplement*.
 - (1) Is there a need for such a publication?
 - (2) If so, could *Canadian Literature*, the *University of Toronto Quarterly's* "LETTERS IN CANADA" or *The Five Cent Review*,

serve as a nucleus for such a publication? Would an English equivalent of *Livres et Auteurs Canadiens* be a possibility?

- (3) Could such a publication be distributed through any or all of the major newspaper chains?
- (4) If a *new* publication is deemed necessary, how could it be financed? Would the Canadian Book Publishers' Council be interested in supporting it? Would public libraries -- or other institutions -- wish to play a role in it?
- (E) To examine whether there are any methods by which book-reviews, book columns, or other critical material generally, could be pooled, more widely distributed, or syndicated;
- (F) To explore whether the Canadian Press would be interested in expanding and improving its book-reviewing services.

When complete, the study is to be distributed free of charge to editors, and to all leaders of opinion who may be interested in it, and who may be in a position to implement some of its recommendations. Appropriate steps should be taken to obtain for it maximum publicity, both while the survey is being conducted, and after its completion, in the hope that the project itself will stimulate public discussion of the issues raised.

Stanley House
New Richmond, Québec
July 18, 1969





ONTARIO

ROYAL COMMISSION ON BOOK PUBLISHING

BRIEF

to the

ROYAL COMMISSION ON BOOK PUBLISHING

SUBMITTED BY:

BERANDOL MUSIC LTD.

APRIL 28, 1971

FOR LIMITED DISTRIBUTION

REPORT
ON
MUSIC PUBLISHING
IN CANADA

including corporate information

ANDY TWA

The Berandol Experience



BERANDOL MUSIC LIMITED

651 Progress Avenue, Scarborough, Ontario



Berandol Music Limited 651 Progress Avenue, Scarborough, Ont. Telephone (416) 291-8403

March 18, 1971

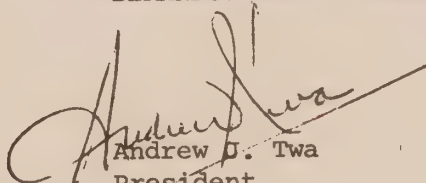
The accompanying "Report on Music Publishing in Canada" has not been prepared to fulfill the same function, nor in the same spirit, as the laborious studies by outside experts being enlisted in the cause of publishing these days. It contains much that is personal, simply because publishing is a very personal matter with all us at Berandol. And it makes little pretext of accumulating statistics and re-arranging them beyond figures implicit in our business.

Three streams have been intermingled within this "Report":

- 1) Our views of music publishing, which will be consolidated and amplified in a public release for whatever impact value it may have on the musical public.
- 2) Financial and like data on Berandol Music Limited, which of course is not suitable for distribution beyond an immediate circle who have access to such information.
- 3) Detail and observations upon transactions between BMI Canada Limited and the writer, replaced by Berandol Music Limited, which involve the affairs of BMI and hence must be treated with the utmost discretion.

Though this report is obviously a bid for help it is not burdened down with any requests or propositions. Hopefully it will provide the kind of background against which intelligent discussion of merit and needs could proceed, should it arouse the interest intended.

BERANDOL MUSIC LIMITED


Andrew D. Twa
President

THE
[Faint, illegible text follows in several paragraphs, appearing to be a list or index of items.]

REPORT ON MUSIC PUBLISHING IN CANADA

including corporate information

ANDY TWA

CHAPTER ONE	
<i>Publishing in Canada - Generally</i>	3
CHAPTER TWO	
<i>The Canadian Background - Generally</i>	5
CHAPTER THREE	
<i>Music Publishing - Background</i>	7
CHAPTER FOUR	
<i>Canadian Music - Its Potential</i>	16
CHAPTER FIVE	
<i>The Canadian Market</i>	23
CHAPTER SIX	
<i>Some Highly Personal Observations on "The Art of Publishing"</i>	27
CHAPTER SEVEN	
<i>The Berandol Experience</i>	30

1 / Publishing in Canada - Generally

It seems to be a common belief that Canada is a nation with an ailing publishing industry.

This submission suggests that Canada is an ailing nation with no publishing industry of consequence, and that Canada's ailments as a nation require the emergence of an effective publishing industry dedicated to creating a sense of Canada as a nation.

The greater part of the furor publicly, of late, has been with respect to the sale of two large Canadian publishers' textbook divisions to United States of America owned corporations. Yet the textbooks used in Canada are subject to scrutiny and acceptance by the various educational bodies in this country. We do have a secondary control to assure that suitable material is used, providing that it is available. Methods presently adapted by Departments of Education across the country are damaging to the Canadian publications of textbook material for several reasons:

- 1) Such Departments generally refuse to consider a manuscript and hence force publishers to issue the published text without any assurance that it will be accepted, at the attendant risks.
- 2) Even when approved by one provincial board the publisher has no assured market in that province because there is an increasing tendency only to issue approved lists — choice among competing approved items is virtually left to each teacher. This creates a devastating fragmentation of the provincial market, discouraging Canadian publication and inviting overflow material from the much richer U. S. market.
- 3) Provincial boards tend to reject material accepted in other provinces, out of some misplaced sense of provincial autonomy. This represents fragmentation of the market on a national scale.

Consequently, until a more reasonable attitude is adopted nationally it is entirely likely that our children shall be taught out of U. S. textbooks; we have only ourselves to blame because we utilize our secondary powers of control so arbitrarily and with so little foresight.

However there are areas of publication, at least as important, where no secondary controls exist, — the world of the novel, belles lettres, history, essays, exposition of ideas and ideals, poetry, and adult education and information generally. In today's world of mass marketing it is senseless to argue that Canadians individually have some control — as Galbraith has pointed out demand is at best a long-term force whereas supply is immediate and virtually tyrannical. Canadians get to read what is provided to them and the motivations of those who supply have nothing to do with nation-building. This seems an appropriate place for the government of the country to display some interest, not as a counter-tyranny but by quietly evening the odds.

There is, or should be, a Canadian music publishing industry — it cannot be expected to equal the volume output of the more usual publishing enterprises, but it should be a respectable companion just as it has been throughout the history of printing. Canadian music may be about to benefit from the various rulings of the CRTC, whose insight seems more enlightened than one encounters in Boards of Education re textbooks, as an example. However, the bulk of radio and television exposure is for a peculiar kind of music, "popular" music which seldom finds publication in the sense of printed dissemination. So called "serious" music, comparable with what we call "literature", is in its own difficulties on a world-wide scale — the very dissection of the musical art into "popular" and "serious" is much worse than in any other art form where any comparable cleavage is less segregated into seemingly uncompromising opposition. "Commercial" art and "art" art, "message" and "potboiling" are still at relative peace within their greater art environments. Music and music publishing have blundered into their own problems throughout the world, rendering the burdens of the Canadian music publisher even more oppressive. In what follows some suggestions as to the remedies envisaged by this particular music publisher have world-overtones and may, out of such breadth, be a means of achieving some advantage out of being Canadian and doubly encumbered.

publishers, out of a thread-bare heroism in the face of possible intervention in their freedom of speech, tend to look wistful to the past when they were able to exploit the Canadian market with little attendant responsibility. It is to their present freedom to slide into insolvency the older minds in publishing boggle down in a whimpering analysis. It would be seditious to suggest that governmental aid should be directed to restoring these people to effective publishing as they apparently conceive such activity. A meaningful, Canadian approach is needed, it probably will require government assistance, but if it is factually conceived, it will prosper and should repay. What is needed is grease intelligently applied, not grants.

2 / The Canadian Background - Generally



Confederation, in 1867, represented the best compromise between two quite divergent forces:

- a) an effort to keep together, and in viable union, the British Colonies in North America against which there operated:
- b) a pull toward the "democratic" nation to the south, which democracy became less and less attractive as democracy became possible within the emerging British Commonwealth.

Since 1867, possessed of as much democracy by grant as the U. S. A. gained through rebellion, Canada has attempted to survive. The British force, despite increasing movement toward the "global village", has tended to decrease out of remoteness and its own dwindling strength. On the other hand, the U. S. force has almost overwhelmed us out of proximity and its own increase — that same proximity today is becoming a threat as upheavals in U. S. democracy seem more and more imminent. If Canadians would quietly decide, once and for all, that they need not respond to the influences of the U. K. or the U. S. and that they have full reason to exist in this land in their own right, then our problems of who we are, to whom we are servile, and whom we must fear could as quietly slip from us. We are a reluctant nation, by all means let it be so, but let us not be an unconvinced nation because nationhood has been thrust upon us.

To some considerable degree our Canadian population was made up of people who really didn't intend to live here or who settled here as a matter of second choice — perhaps they preferred their country of origin in all but a few relatively important matters and coming here for those reasons resented having left "home" for others — perhaps they wanted to migrate to the U. S. A. but quotas were full — perhaps they came here with unrealistic plans for becoming wealthy and returning home, staying here out of the frustration of those plans. Fifty years ago all these possibilities were quite obvious fact and no one really showed much concern about Canada as a nation; now more and more Canadians are here because this is where they belong and concern does arise over our paltry heritage. When one recognizes that our French Canadians have been here for centuries, that they belong only here, and that as a conquered group they were forced to watch this country treated in such cavalier fashion by immigrants from other lands, while any nationalism on their part brought them only distrust and criticism — it becomes apparent that our "French" problem is in large part only our lack of a national identity. The French Canadian can be excused for doubting that the rest of us are capable of building up one nation to which he could happily belong — hence he threatens to build his own smaller nation. Despite more extreme groups, who are troublesome out of all proportion to their numbers, it seems entirely possible that a healthy sense of Canadian nationalism could bring all parts of the country together and justify that sense of nationalism. Other things having failed, the building of such a sense of nationalism seems at least worth trying.

Here publishing, in all its ramifications, seems the more likely force to foster a sense of nationality just as in the past it has, in large segments, had quite the opposite effect.

So called "publishers" in this country have been, much more, simply agents of U. K. and U. S. publishers — they have exploited the Canadian market largely as a place to glean commissions. They have not, despite exceptions, actively encouraged Canadian creative work for presentation even to the Canadian market. Much creative work which has emerged in Canada has either found foreign publishers or has been referred by Canadian agencies to the foreign publishers they represent, and this has only fostered a feeling that Canadian publishing scarcely exists. The exceptions have shown up as a gallant, but weak force, not taken too seriously simply because their continuance is always in doubt.

In part this doubt has been well-founded. The Canadian market is not the most secure, for such population poten-

as we have is divided into two linguistic groups. And only now, as we come into more and more second and third generations of Canadians, are we able to put aside the fact that much of our immigration prior to the 1950's was made up of people from Europe and the U. K. who were not habitually readers nor too conversant with our English and French languages.

One of the most encouraging things to be seen in Canada is the rapidity with which people of peasant stock have been converted, in the second generation, to professionals. Winnipeg, Saskatoon, and Toronto (by way of example) are full of professionals bearing European names whose parents were brought here to provide cheap labour. Canadian publishing seems scarcely to have acknowledged this fact, and certainly has only indifferently exploited it.

It is not to say that there had not developed a Canadian publishing industry of sorts — newspapers thrive here perhaps as well as anywhere although the newsgathering forces which feed them may be less Canadian in structure and viewpoint than one might wish — magazines are almost a national disaster — trade book publication has only weakly survived — textbook publication did flourish for a time and is, with as much flourish, now passing into U. S. ownership — music publishing has been a peculiarly subsidized, sometime thing. New forms of publication, not always recognized as such by more traditionally minded publishers, such as the phonograph record and radio/television, have a checkered history to be commented upon later.

Despite Canada's international enlightenment and, even, generosity we cannot yet command even the simple qualification of being an emerging nation — little as yet shows signs of emerging out of the squalor of compromise, expediency, self-effacement, and reluctance to accept the responsibility of nationhood. Over many generations we have created in ourselves a subconscious scepticism about any effort to create a national spirit. This has been intensified because such efforts have almost always come from the wrong people — from the flag furlers and the empire enthusiasts — precisely those who were least capable of advancing a Canadian spirit because their symbolic loyalties lay elsewhere. It is fairly obvious that our sense of nationhood must spring from a more dynamic source — we cannot get too excited about what we are, but we should become quite excited about what we are doing and what we can do as a country.

Unless the entire opinion-forming resources of this country are turned toward encouraging an honest appraisal by Canadians of Canada and their fellow Canadians — unless the positive aspect of our mutual existence in this land of potential becomes fully understood and a source of pride based upon the generosity of recognizing each other — unless these things happen we shall remain fragmented and impotent. We are inundated with an unquestioning sense of self-importance by the British and by the Americans whose sense of nationhood requires no proof and little factual support. Until we can adopt a like attitude toward our nationhood — until we are able to accept ourselves without cause or plea, we shall continue the idiocy of wondering whether or not things and people could be much good if they are still in Canada. The faith must come first, for the deeds to reinforce that faith can be seen only when they are expected and needed to support such faith. An American believes he lives in a great country — he believes so fervently that he is almost blinded to those things which are not great within his country. The Englishman is much the same. There is obviously some danger in this, but it is not comparable to the danger of living in a great country while nurturing little but abject criticism of its failings yet remaining oblivious to its accomplishments. At this moment, Canadians living in Canada are reminiscent of a minority group — they seem to have some overall sense of injustice such as a minority group might suffer and are as willing, collectively, to heap scorn and injustice upon one of their numbers who does emerge with distinction. This is our national neurosis and it *must* be treated.



3 / Music Publishing - Background

The publishing of music went through almost the same evolution as that of verbal literature, from hand copied manuscripts through the primitive letter press to modern printing methods. However, it has always been somewhat behind because musical notation does not lend itself as readily to simplified copy preparation as does the alpha-numeric system. In the early 1500's, for example, "printed" music was a combination of printing and manuscript additions — either the staves were printed and musical symbols were superimposed by hand or the symbols were printed and the stave lines were drawn in by hand. This practice in time developed into dual printing, requiring great accuracy in registration not often achieved.

By 1600 the entire musical image was being printed in one pass by either of two methods which continued, side by side, for many years:

- a) a plate was engraved, in reverse and with the image sunken to hold ink for transfer; first entirely by hand, then gradually by the increasing use of punches and/or
- b) musical type was set in combination with stave lines to build up a full page image, generally of spotty quality because interspersing the stave lines was a form of inlaying generally leaving gaps.

Both methods required much skill and training and each suffered its particular inadequacies despite improvements which have continued to the present day.

With the advent of photographic plate making and the development of lithography most images are now prepared for camera although, in the trade, this is still referred to as "engraving". The engraved metal plate has been replaced by the artist's hand in ink and the moveable type by a variety of typewriter adaptations. The skill and time required still runs high — outside trades in Canada charge from \$12.00 to \$25.00 per page for camera-ready copy — this matter will be dealt with later.

Around the turn of the twentieth century music publishing came into an entirely new medium, the distribution and sale of music as a recorded sound rather than in visual, notational representation. For a time it appeared that the verbal arts might share in this new medium, but seventy years later it is apparent that the spoken word is scarcely more than a novelty in the record world. Book publishers can regard the phonograph record as a peculiar ancillary right in the copyright material they deal in, the music publisher must regard it as the most important right with respect to whole areas of music which may never be printed.

The right to perform a copyright work in public was always of great importance to the playwright and his publisher, in the music world this was only indifferently controlled until radio made public performance a mass market. Since radio draws most of its programming from the phonograph record the music publisher must look to recording as his means of publishing for this very important performing rights market. Here, as will be developed later, the music publisher has remained tethered to paper and ink, despite its dwindling importance, and has regarded the distribution of recorded music as beyond his proper function. In this he has been aided and abetted by the recording companies who never quite took on the typical role of publisher and hence permitted the publisher to function as an anachronism. Today recording companies have their own captive "publishing" houses, which cost them only a clerk or two to establish, whereas publishers have done little to enter the recording field which can be a very expensive undertaking. It would be quite correct, though perhaps critical, to say that music publishers failed to recognize new technology which came their way early in the recording game and left it to the technologists who have developed their own huge industry, an industry which the music publisher is not now capitalized to enter effectively. We consider this an important point because, today, a whole new industry of microimagery is being launched with respect to which publishers could again, easily, make the same mistake.

restricted to printed distribution the music publisher finds his market only among a minority of people who can read music and possibly translate it, through the medium of an instrument they play, into audible sound. Yet this process of translation is the basis of most music as we know it, for it is from the printed page of music that a pianist learns a Bach fugue or a Toronto Symphony Orchestra reads while performing a Beethoven Symphony. The fact that the market which it originally served has continued on, and even increased somewhat, has been sufficient grounds for music publishers to lay back and assume that doing what they have always done is doing all that they can or should. Some music publisher provided Enrico Caruso with the arias he sang into the tinny acoustic discs which immortalized him. And such publisher, as is habitual in the trade, had taken full copyright in those arias and was able to impress his will upon the courageous souls who were thus trying to create a recording industry. In this process, whereby the publisher takes all and parcels out for a licence fee what he is not prepared to do himself, which has encouraged the publisher to be less and less a farmer and more and more a landlord, increasingly entrenched as such. Unlike the book industry, where the author in most cases holds copyright and doles out its privileges, the music industry has established the practice whereby the publisher holds copyright and doles out to the author (composer) such emoluments as his exploitation of that copyright dictates. The composer is rendered a spectator capable only of watching what the publisher does or does not do — not a set of circumstances too likely to disturb the publisher out of his native indolence.

Music publishing in Canada has participated in all the weaknesses of Canadian publishing generally, compounded by the inflow of music performed over U. S. radio and television, by recordings made in the U. S. A. and elsewhere (whether imported in total or re-pressed here), by the fact that much musical repertoire was nicely established before Canada was, and by the peculiar philosophies which had crept into music, generally, prior to the emergence of musically creative people in this country. Canadian music publishers, even more than book publishers who have had other alternatives, have tended to point out with conviction that there is little they can do (ignoring the alternatives open to them) and to effectively prove their point by doing almost nothing.

Before 1940 performing rights had been administered in the U. S. A. solely through an organization still known as ASCAP, boasting the distinction of having been founded largely by Victor Herbert who tired of seeing others make more money out of his music than he did. In Canada there was a Canadian Performing Rights Society typically controlled by ASCAP from the U. S. A. and by a like organization, PRS, from the U. K. Until 1930 such performing rights were extracted from bars, dining rooms, theatres, dance halls and like establishments numerous in the extreme when contrasted with the fees they could be charged. Sound movies, complete with music, quickly changed the picture: during the 1930's — one could impose fees against the source, the film studio, rather than against the individual theatres served. And radio quickly developed along with the sound cinema; here the source was the individual broadcasting station.

By 1940 U. S. broadcasters, viewing ASCAP as a product of the film industry, were in a state of revolt and they combined to form a new performing rights organization known as Broadcast Music, Inc. For a period of time U. S. radio carried only music recently amassed in the Broadcast Music, Inc. (BMI) performing rights catalogue, but in due course peace was made and from then until today the two performing rights organizations (ASCAP and BMI) have functioned in the U. S. A.

In the mid-1940's BMI set up its own wholly-owned subsidiary in Canada — BMI Canada Limited. Quite early in its existence it began to publish Canadian music. In 1948, by way of illustration, the writer achieved some national renown as a composer, winning a Canada-wide contest for a string quartet sponsored by the McGill Chamber Music Society in Montreal. Within weeks he was called by BMI to discuss affiliation and the end result was publication of a Sonata for Solo Violin by him as a recent BMI affiliate. To appreciate what such "instant" publication meant, not to mention an invitation to join BMI, one must appreciate that in those days virtually no Canadian music, other than innocuous little piano pieces and collections of "community sing" material was finding publication. Addition-

ally, CAPAC (ASCAP's and PRS's Canadian affiliate now re-named) was anything but gracious in extending its membership to new composers — rather it seemed at that time a tightly closed club not anxious to expand except where it was forced to recognize new blood.

In 1951, the writer decided to get out of music professionally, resigned from the Toronto Symphony Orchestra and from the teaching staff of the Royal Conservatory of Music and joined the accounting firm of Ernst & Ernst. By coincidence, BMI Canada Limited happened to be an audit client of Ernst & Ernst. For many years thereafter, particularly in his capacity as the taxation specialist for Ernst & Ernst in Canada, the writer was in close touch with BMI Canada Limited in an advisory capacity.

In 1968 he opened his own consulting firm, a rather lonely one-man vigil for the greater part despite fixed retainers from several clients or one-time clients of Ernst & Ernst. In the spring of 1969 he was called by Mr. W. Harold Moon, Managing Director of BMI Canada Limited to discuss that company's decision to divest itself of its publishing activity which, by then, had grown to comprise some 2,200 "popular" copyrights and about 600 "serious" copyrights — by far the largest single collection of copyright in Canada, and all covering works by Canadian writers. At first it seemed he had been called in as an advisor and possibly "finder", but in due course it was evident that it was he who was a possible candidate to acquire such publishing business. Negotiations proceeded until early October 1969 when an agreement was reached and Berandol Music Ltd. was incorporated, owned by the writer but with his shares escrowed back as collateral for the debt involved, to acquire that publishing business. The details of this acquisition will be given, later, in the financial section of this submission.

Coming into this position from the outside, despite some background as a composer and considerable background in business, the absence of publishing experience could be a great disadvantage. Against this there is available, in managing Berandol, the experience and knowledge of Ralph A. Cruickshank, its Vice-President, who spent some years with the Frederick Harris organization in Oakville before coming to BMI where he had moved to a position of responsibility in publishing. The writer feels free, paying due regard to Mr. Cruickshank's experience, to preserve a fresh viewpoint and to look upon the industry without the bias and prejudices which can be a significant part of experience.

As soon as Berandol was separated from BMI Canada Limited — and functioning at its present address, plans were laid to enter some new form of publishing or by any means to augment and extend the business previously done by BMI Canada Limited. This was not simply a matter of policy, it was essential to Berandol's existence. The agreement with BMI Canada Limited bound Berandol to heavy capital payments which could not be met, after tax, without very considerably increasing gross income. And such gross income, being in large part performing rights fees from BMI, was difficult to control and forecast.

The end result was a joint undertaking with Bell & Howell to create a basic music library in microfiche format. This bids fair to be a very successful venture, but at this moment it is still more promise than realization. There follows an article "The MUSIcache System of Publishing" which will give some background.



MUSICache

SYSTEM OF PUBLISHING

For about five hundred years "publishing" has meant making printed copies of a literary or musical work available for acquisition by the public. Scarcely recognized as such, music has also enjoyed a more recent form of publication almost entirely its own — the "recording" — shared with literature only in those rare instances where the spoken word has been given recorded immortality. The important thing has been an ability to take something produced by a competent composer or writer or a combination of them and to make copies of it which can be sold. The right to make such copies is properly considered to reside in the creator of the work until such time as he chooses to let someone more proficient in making copies — generally a publisher — do so in a manner intended to bring some monetary return to the creator for his work and to the publisher for his trouble. The making of copy has therefore given rise to a system of law dealing with copyright and to various technical systems encompassing the mechanics of producing copy. Both are the proper concern of the publisher.

Prior to the introduction of printing copy-making was such an arduous task, carried out as it was by scribes, that a right to copy was scarcely any privilege. In today's world the capability of the high speed press, of the record-pressing machine and of multiple-tape copying machines is such that a privilege is demonstrably conferred in releasing a work for such mass-produced exploitation. Beyond this, the purchase by someone of the printed page, of a record disc or of a magnetic tape does not confer upon that person the right to perform the work or play its recording publicly for profit — consequently there has arisen a secondary "performing rights" industry which is administered in different ways according to the material involved. Certain literary works, such as the novel, are not by their nature susceptible of public rendition to an extent warranting much by way of control. Stage plays, however, are written primarily for public performance and consequently that aspect of their commercial worth is carefully controlled, copy-right by copyright. Music, performed as it is twenty-four hours a day by a multitude of commercial outlets, can be administered in terms of performing rights only by some form of total tariff divided among specific works on a statistical basis. These are the things that publishing has made possible and mandatory.

The technical systems lying behind publishing began with the printing press and, in our estimation, have reached a present apex in the microfiche. The body of copyright law has not changed in its basic principle because of technical advances but its application has become more and more complex as such advances open up new forms of public dissemination. It seems that possibilities offered by the microfiche form of publishing can be readily fitted with some modifications to existing arrangements respecting copyright and performing rights. What then, are microfiche? *

* Singular and plural forms are, apparently, identical.



Broadly, a microfiche is a small film card bearing many reduced photographs of what would otherwise be pages in a book, pamphlet, magazine, folio, newspaper or brochure. These photographic images are too small to be read by the naked eye, and consequently demand optical enlargement. This is most effectively done by placing the image to be read in a light beam passing through a lens, focussing an enlarged image on a translucent screen (back-lit like television) or upon a reflecting screen (as in the case of the cinema). The method by which the appropriate image is selected generally involves a moveable carrier of two sheets of glass between which the microfiche has been inserted. Although there are many kinds of microfiche, the MUSIcache system is based upon a 4" x 6" film sheet bearing a silver halide image in positive mode which guarantees maximum image life (rated at 500 years) with extremely fine detail (180 lines to a millimetre are distinguishable each from the next). The individual pages are set out in seven horizontal rows each of fourteen images, allowing up to the equivalent of 98 pages on each card. Running across the top of the card there is an indexing strip, having a coloured background, on which the contents of the fiche and its file number can be given in eye-visible form. Greater content detail can be given, in reduced form, as the first page image. Consequently, the fiche bearing the images sought can be found as easily as looking up a certain card in a numerical file and the particular image (page) can be found by moving the pointer of the reader carrier to a given two co-ordinate square. The seven horizontal rows are lettered from A to G and the fourteen vertical columns from 1 to 14, so that B3 means the third image from the left in the second row.

In the MUSIcache system the full orchestra score of Beethoven's Eroica Symphony is to be found on fiche No. 3, the first movement begins at A2, the second at C7, the third at D11 and the fourth at E14. The fact that this work is on fiche No. 3 is apparent from a printed index given in book form and also in microfiche form. The indexing of fiche No. 3, showing where each movement begins, is clearly given as image A1 on the microfiche itself.

The equivalent of page turning is as simple as moving the carrier along to the next image (there is no book to hold, leaving one hand always free) and finding a specific page is as easy as moving the pointer, affixed to the carrier, to the proper square in a grid reproduction (letters and numbers) of the fiche configuration. The reading of the score is not dependant upon lighting, since the light source is within the reader itself. Severe tests have demonstrated that eye strain is not as great as in reading from printed forms. It is also somewhat remarkable that the younger generation, today, (being made up of people who have known television from infancy) find the illuminated screen superior to reading print under light and find no difficulty adapting to this new image form.

Microforms are not sufficiently new, nor is the reproduction of music text in such reduced form sufficiently novel, to justify speaking of MUSIcache as a "system". It is the philosophy out of which microforms have been drawn upon in the service of music publishing which makes MUSIcache unique and its application a "system". To clarify this point it might be well to look back into the history of microforms.



Almost as soon as photography had proven practical, more than one hundred years ago, reduced imagery was possible. With the gradual improvement of optical lens and the reduction in film grain size (which determines how small the image can become while retaining clarity and definition) very high quality reduced images have been entirely practical — all that was needed was some demonstrable advantage in using such reduction. The most apparent advantage was space and weight saving, and perhaps the best early demonstration of this was “V mail” during World War II. Tons of letters, written on either side of the Atlantic, could be reduced to ounces of microfilm then flown to the other side of the ocean and enlarged to size again for local delivery. This function can be thought of as a conversion from “big-heavy” to “small-light” and back again, and could be called “compression”.

Prior to this, however, the American banking system had generated a demand for archival copy on a large scale. Cheques drawn against a depositor’s account were the only proof that the bank had a proper charge against that account, and if cancelled cheques were returned to the person drawing them such proof was then out of the bank’s hands. Out of financial embarrassment on this score banking soon accepted photographic reproduction (front and back of each cheque) as essential. In those days photographic storage of these images was by far the simplest approach and, since photography would permit reduction, reduced forms might as well be obtained at the same time. It must be understood that the bank did not want a picture of the cheque for its own sake nor for routine reference, it merely wanted to be able to guarantee that if a depositor questioned a charge against his account proof could be turned up in a matter of days that such charge was proper. The volume of cheques going through, combined with the period during which the bank could be held legally responsible, meant that the reduction made possible by microfilm was a valuable by-product of the need for a copy of the cheque. But the important thing was that a copy must be kept, and that speed of access to that copy was a secondary consideration. This function, which we have already referred to as “archival”, is one of making certain that we can locate, somewhere and in reasonable time, a photographic image of a document, and is primarily one of “retention”.

After World War II big business became bigger and depended increasingly upon paper records, World War II had demonstrated that industrial sites were prime targets for attack, and the post-Hiroshima, —Korea, —Cuba climate did little to allay fears that American business could easily become a target. Although an entire plant scarcely could be moved to bomb-safe quarters, copies of the business records so essential to its management could be. Thus we find microfilm duplication serving a new purpose which we shall call “safety”. This easily absorbed the “retention” and “compression” advantages of microfilm already dwelt upon, allowing shadow records to be compactly retained well off target in expensive vaults safe from likely damage. However, the eventuality that these duplicate records should be required was one ardently hoped against, consequently routine reference was not an object.

So far microfilm served only one essential function, although with different emphasis, and that was to ensure that the holder of an image on paper could have that image in copy, that it could be made less bulky and that it could be stored under conditions of maximum security. The image was only of value to the person normally holding it and conversion to microfilm was strictly to serve his ends, usually with

some reduction in ease of access since need for reference was anticipated only in extraordinary circumstances.

All the while libraries in North America were increasing their reference service and the publishers of periodicals were increasing the volume of good reference material which must be recognized. Architectural confinement and comprehensive service were on a crash course insofar as libraries were concerned. As a first step older volumes of periodicals were microfilmed, still staying with the principle that the holder converted his holding, but now the simple business record was replaced by the creative work of some writer on which someone held a copyright.

It was a short step for the publisher of the periodical, (possibly with copyright in mind), or some specialist who had made arrangements with him, to come up with the idea that the library could be saved the chore of converting its holdings to microfilm, it could be permitted to buy a microfilm version mass-produced for such special distribution. Libraries, in turn, undertook to make their specialized holdings available to others in microfilm form. Microfilm as a valuable adjunct to printed forms was increasingly accepted and more and more custodians of printed material were satisfied to accept the microfilm version as a space saving form replacing material which could be disposed of and making available material which could not be otherwise obtained. This is about where matters stand today, in the year 1970.

Although not outwardly admitted, the matter of copyright lingers awkwardly in the background. By way of example, a person buying a 500 page book which he wishes to keep in the archival sense but whose bulk, added to like bulk among its fellows, tempts him to commit it to microimagery — does the purchase of that book confer upon him the right to copy it? This is only another version of the page by page duplication capacity of xerography which presently torments all segments of our society having a vested interest in copyright. Faced directly by those who habitually deal in copyright, microforms pose no great problem — they are really only one other way of doing what printing has traditionally done. But as matters stand those who have a vested interest in printed forms tend to be afraid to admit microforms as a valid alternative, possibly because they also fear they may become, in fact, a replacement. Those who are vitally interested in copyright are for the greater part ignoring, yet with a wary eye, the microforms which must be integrated into publishing if they are not to represent a threat to the entire copyright structure. The MUSIcache system is, so far as we know, the first deliberate effort on the part of a publishing house to use microforms as a practical alternative to printed paper forms and to admit precisely the same (or even greater) force of copyright as an economic factor in this, a viable mode of publication. Microforms are openly accepted as an alternative to paper, whether or not they will become a replacement is beyond anyone's comprehension at this time; either way the philosophy behind MUSIcache is that the world will not stand still as a matter of convenience for those who have a large inventory of ink.

To implement such a philosophy the utility of microimagery must be expanded beyond the "compression" — "retention" — "safety" factors already illustrated. To compete with paper in areas beyond economics, to give as much or greater convenience than printed forms do, microimagery must afford



maximizing access. In practical terms this means that the user must select what it is that he wishes to read or view as easily as he might select a book, that in doing so he should not be tying up anything more than that which he wishes to view and he should be able to ramble through it as easily as he might turn the pages of a book. Microfilm, since it evolved out of entirely different requirements, fails rather badly on all these counts whereas the microfiche, already described, serves eminently well. In the economic sense there is scarcely any comparison between microfiche and paper forms, and in utility the microfiche wins almost as handily. Compared on a few (the more important or obvious) bases paper and microfiche stack up as follows:

COST:	On a page by page basis microfiche range from 1/2 to 1/10 the cost of printed forms.
BULK:	Microfiche occupy less than 1/20 the space taken by printed forms.
LIFE:	Used with anything like the same care as paper forms microfiche will significantly outlast paper in the utility sense and while in careful use will equal paper stored as a collector's item. Replacement is much more economical.
UTILITY:	Microfiche afford direct projection capacity and guarantee readable illumination.
ACCESS:	The microfiche itself is much more easily located and taken into one's hand than the book ranged on shelves and is as much more easily put back in place. Within the fiche any page is more readily found and there is no need to keep it under location, as in holding a book open.

Against these advantages, and the many more which will become apparent with use, microfiche suffer two obvious disadvantages. There is no way that the user may mark the image under view — although this does have the advantage that one user may not mar the text for the next it also means that marginal notes, editing of various kinds (as in the case of fingering music) and like useful additions are not possible. Emotionally, the fiche is not likely in itself to generate the kind of attachment that people often have for a book as an object. However, the publishing industry (as printers) has far outpaced the food industry in pricing itself out of the market with useless packaging. The advent of colour printing, exotic type design and luxurious papers as an adjunct to publishing has so far departed from serving the needs of content as a first principle that books are become things of intended beauty regardless of content or the artistic merit of what they presume to lay before the user. In this sense the microfiche is by nature spartan and unlikely to become an object in itself whether or not that is much by way of disadvantage each man must decide for himself.

Berandol Music Limited, the originator with Bell & Howell of the MUSIcache system, is a music publisher holding the largest single catalogue of Canadian music copyright and vitally dedicated to overcoming the lassitude into which the publishing and distribution of music in paper form have fallen in more recent years. Being a small Canadian company Berandol can take the larger view, with all the intensity appropriate to its relative youth and its freedom from entrenchment, and being Canadian it can do so with a pent up sense of destiny entirely appropriate to Canadians on the world scene. In Canada "publishing" has meant for the greater part laying open the modest Canadian market to the makers of books and printed music elsewhere. Canadian publishers exhibit amazing surprise that the continuing profits historically



enjoyed by foreign publishers from the Canadian market now find their way back into this country as an investment by those same foreign publishers in a Canadian subsidiary, replacing those who merely acted as agents yet who deigned to call themselves "publishers". Our publishers spent little time considering that they might take Canadian copyright and try to sell its fruits elsewhere. Berandol has very deeply considered this and has sought out some means for doing so.

Where the MUSIcache system differs most from other modes of publishing is in the fact that the microfiche is not sufficient in itself — it must be viewed with the help of a "reader". This represents an immediate problem which can be overcome only as more and more material of diverse sorts is available in microfiche form and the public at large becomes for that reason induced to make the reader a household item. Editorially, then, Berandol has been forced to measure up to these circumstances and to come out initially with something of sufficient substance to encourage acceptance of a newer medium. Looking first to the Canadian scene it is apparent that there are not adequate libraries of music available across the country or even in all its educational institutions. This, no doubt, is true to some degree in many other countries, even perhaps throughout the world. Consequently a "basic" library approach was taken as the first step, a collection of 1,000 microfiche containing most of the serious music to be found currently on records and neither too old nor too new. Despite the special needs of scholars, collectors, and the more musically sophisticated which will be served in due course, the greatest need at the outset is an "instant" library chosen with insight and integrity. From this basis, and served by a musical indexing system evolved for the purpose, it is then practical to reach back in time to the out-of-print, the facsimile and archival, to broaden the content of the basic library itself and to move forward into the contemporary. Presently work is progressing on a "Canadian" collection to afford the music of this country international examination, arrangements are under negotiation with other publishers to make inclusion of live copyright possible, collections of all the music for each instrument (orchestral parts, chamber music parts, soli and etudes) are being compiled to give the performer access to vast material right in his studio, and private and public collections are being investigated to permit release of rarer material. Until every scrap of music ever penned has been so released there will always be someone wanting something not yet available; however, time effects many miracles.

The greatest miracle of all will be revealed when the city apartment dweller can have in his precious space his own huge library neatly tucked away in a modest chest of drawers.

In this, the space age, everything gets smaller.



4 / Canadian Music - Its Potential

already mentioned, music in the world sense (and in the sense of "serious" music contrasted with "popular" music) is in an awkward situation. Historically the art has passed through three fairly discernable phases:

to 1800:

Until Mozart and Beethoven music was more or less one art, combining the "street song" and the formal concert as two nearly separate manifestations of the same impulse. Quite banal tunes found their way into the church, clothed in solemn words, and for the greater part composers wrote to fill a specific and immediate need. Men like Bach and Handel built up their own personal catalogue of masterpieces at the ready to serve any useful function, and within their craft they were quite capable of taking a Lutheran chorale or any melodic fragment and putting their hand to it. For the greater part composers occupied positions, at a salary or stipend, and as composers plied their art for satisfaction thereof. The expressive force of music was functional, they availed themselves of it to serve their needs and the demands of assured performance in a natural fulfilment of their purpose and commitment. Although the people come to us, today, complete with the cult of personality upon them in their own day they were at best scoundrels and at best respected citizens; their musical worth was merely an attribute judged for its apparent value as such.

1800 - 1900

As the system of patronage and sinecure broke down, the composer began to make his appeal directly to the musical public through the concert hall and publication, and prospered or suffered accordingly. His music was much more often for its own sake, whether or not it may ever be performed, as an expression of him regardless of function or acceptance. The grammar and syntax of the musical language expanded almost decade by decade and the composer began to cast his eyes upon future developments, suffering the castigation of critics in doing so and, in the case of the greats, ultimately proving those critics wrong. In expanding the language composers ceased to be sympathetic to the lesser developed music of the streets unless, as in the surge of nationalism, they went back to simple folk tunes, sanitized by exposure, and erected out of them sophisticated works for the concert hall. When one realizes that they played only to live audiences and, even in the major cities, to audiences mustered in places no larger than a town hall, it is apparent that a cult of personality could develop and that their music became their claim to a following. Composer and public alike conspired to lift music out of its artistic function and to seek in it the message of the prophets. The culmination of this, the romanticism of the late 1800's and early 1900's, was a philosophical movement inviting verbal discussion of the composer and his music, penetration in depth into his psyche and its motivation — loose psychology and bad philosophy with music buzzing in the background.

Academic scholarship and dry theorizing natural in such circumstances gained increasing importance at the expense of music as a listening experience. Harmonic combinations which might have taken many more years to be discovered through trial experience were contrived on theoretical grounds, such theoretical resources having been augmented by the scientific research of men like Helmholtz. It was as if a painter ceased to stand back from his canvas, squint, and decide to add a touch of blue here and there, rather he would sit with a topological diagram in front of him and write down the colours he expected to use on the basis of some theory of colours he had devised. This kind of music, synthetic and contrived by theories of sound rather than the sounds themselves, became more and more a force as the expansion of the art by purely musical devices became less and less possible. Audiences were expected to understand the thought processes by which the composer so contrived his music as much as they were asked to listen and react to the sounds themselves. Originality, once merely the avoidance of plagiarism, became an end in itself.

For the common mortal, capable as he had always been of deciding unconsciously whether or not he liked a tune, such a condition being manifest by his whistling or humming it or his not doing so, such denizens of the street were entirely unaffected by this kind of music.



Exceptions of course existed, certain arias from Verdi operas would be left unrehearsed until opening night to prevent their tunes from seeping out into popular usage beforehand. Even this, looked at from all angles, represented a certain attempt to bring popularity to heel. "Good" music was not likely to become popular, but if it was in danger of doing so things could be done to defer its popular acceptance.

Toward the end of the nineteenth century a popular ground swell was becoming evident in the U. S. A. Stephen Foster got nowhere with a string quartet, but his songs touched the nation deeply. The U. S. populace had little concern for what music had become in Europe and no trepidation about going its own way. The Negro spiritual and ragtime, reworked English folk tunes, work songs developed within a busy nation, all these things blended and became a more potent brew than anything left bubbling in Europe. And in the U. S. A. there lay waiting a new kind of commercialism, ready to pounce upon anything of market value, which quickly grabbed hold of music and developed a kind of music "industry" unknown heretofore. Such commercialism developed first a "popular" press, spurting out thousands of tunes to get a few accepted, then came the phonograph record and, ultimately, sound movies, radio and television. Mass media bludgeoned the life out of anything committed to them and voraciously looked for more. Quality, however measured, became a matter of conscience rather than policy. The breach, really first opened by the "serious" composer who intellectually sought originality with minimal traditional reference, was blown wide open by the mass media seeking highly repetitious material, distinguishable within itself only by a minimal originality. Although these developments belong to the twentieth century, they demonstrate what was in preparation during the nineteenth.

The Twentieth Century

The "popular" music industry has chased its own tail to the point of giddiness. By 1970 it was apparent that a shotgun approach to the market, though it invariably hits something, is wasteful in the extreme. Record companies throughout the world show signs of fatigue — for every record sold far too many come back to create false inventory values and the cost of the item sold is ridiculously inflated by the cost of production passing into scrap. Marketing absorbs approximately 60 % of the price paid by the consumer, and of the 40 % passing to the manufacturer almost 25 % is needed to cover the break-up cost of items never sold. An industry which must recover its costs and find its profit out of 15 % of the final sale price of its product is in trouble.

The tides of stylistic change have become more and more frequent, so that today ragtime, jazz, dixieland, the sentimental ballad, swing, bop, rock and roll, country and western, all vie with each other as crest upon crest of popular waves follow upon each other before earlier ones can recede.

Our newly-discovered generation gap has permitted some semblance of order as has the mass migration to cities, but these are only temporary forces. There is so much "popular" that popularity itself has been diluted.

One interesting manifestation, in terms of musical theorizing, has become evident. Scholastic music had always sought increased tension through dissonance — the packing together of more and more pitches less and less harmonically related — the movement toward noise. Popular music seems to have rejected this, it has returned to very simple harmonic structures beefed up electronically to a loudness equally approaching noise. Tension has been created by loudness, not dissonance. It is as though human ears, in retaliation against musical theory, have asserted a quantitative choice by rejecting the qualitative evolution so dear to the heart of the "serious" composer.

Looking at "serious" music of the twentieth century, several facts can be cited to offer an explanation of the situation which now obtains:

- 1) The system of available pitches — the chromatic scale — had been reasonably established back in the time of Bach. This scale consists of twelve pitches within the octave about equally spaced, yet it had



come into being to accommodate twelve possible “diatonic” scales which were not equally spaced within themselves. Each diatonic scale — what one would sing as “doh-re-mi” etc. — seemed to have one central pitch “doh” which gave a point of reference nearly always inferred throughout a melody and its accompaniment. This central tone, or “tonic” as it was called, would be C in the C major scale, D in the D major scale and so on — and it dictated where music must alight as an ending, thus giving a sense of relevance throughout, which became known as “tonality”. By the time of Wagner music was moving from one tonality to another so quickly within the course of a few measures that it was in fact drawing upon the full chromatic scale. By 1920 this became so clearly recognized that “atonality” or the absence of any tonality was easily postulated by people such as Schoenberg as the next development, at the same time ignoring the relevance tonality had always provided, at least to some degree. Some composers fiddled about trying to subdivide the chromatic scale, but apparently no one seriously questioned the fact that the chromatic scale was hybrid of all the tonal scales and hence was of no real value in itself. It is the writer’s belief that we must go back to that point in time, and for reference to the time of Bach when the chromatic scale was accepted, picking up alternatives which were then discarded. This might have occurred except for the developments in electronic music which took a confused field and knocked down all barriers to become a vast wasteland of infinite possibility with the attendant infinite chaos. Being dissatisfied with the constraint of his highly oriented quarter-section farm the composer walked out, with no landmark, into the uncharted tundra.

- 2) This process was symptomatic of the rapidity with which the remaining permutations of twelve basic pitches with each other were being used up. Mathematically twelve units, any two at a time, produce many more combinations than three at a time and so on. Yet to meet a felt need for greater dissonance, which means more and more pitches admitted simultaneously sounding together, six and seven out of the twelve available pitches were being combined. It is easy to see that this process, were it to reach twelve pitches simultaneously, would virtually reduce music to only one possible combination. Popular music during the 1930’s and 1940’s admitted quite complex harmonic structures and “progressive jazz” went even further, to the point that in common with the avant-garde serious musician a pianist could play about as well were he to simply sit on the keyboard — the better endowed his posterior the bigger the ensuing harmony!
- 3) Performers, particularly those playing long hours as entertainers or those meeting a stringent schedule as concert artists, become bored — their ability to react with the music they are playing becomes more and more blunted and to achieve some personal involvement they need much more aural irritation than the public, generally, will tolerate. Likewise composers, being immersed in music, become similarly blunted and search for experience in their terms well beyond the comprehension of non-musicians. “Beauty” becomes the sickening synonym of satiety, and “enjoyment” the target of cynicism. The musical specialist, dealing in a medium that tends to follow an emotional curve of “outrage-surprise-tolerance-appreciation-understanding-explanation-enjoyment-boredom-abandonment” as a function of exposure, seeks “surprise” or “tolerance” in his terms. Doing so, he is often beyond “outrage” so far as lesser mortals are concerned. Confusing his own condition with the material the art works in, he externalizes his condition as though it were objective fact and decries the insensitivity of audiences generally. Unfortunately, he is soon joined by a bunch of “me too” hangers-on who pride themselves as being superior to run of the mill audiences.

These are the tired 3,000 one sees around a city like Toronto, about 200 at most at any time, frequenting every possible source of outrage so they may cluck away in feigned understanding.

- 4) Music critics, commentators, musicologists and fund-disbursing government bodies see and hear from only this miniscule minority whose dedication if easily affronted and whose defence is to scream “cul-



ture". Any brave soul attempting dissent is readily knocked down on the magic thesis that "your lack of appreciation of this clearly reveals your lack of cultural attunement". And, with the history of critics being wrong so many times in the nineteenth century no critic feels safe battling the matter of possible evolution — critics today restrict themselves to pointing out a lack of novelty rather than its excess. New musical works are commissioned, played once as part of the exercise, and as readily abandoned.

- 5) Generally the semantic confusion that "music is, people may or may not be" prevails. This is made easier in Canada, Canadians being at best second or third generation slobs. "There is a culture out there, beyond the sea, over the fence and far away and we creative artists are doing our duty by it — where are the Canadians and their money who should be supporting us? " If Canadians are the sons of ploughmen and the backwoods can they be educated? "It is not the function of the creative artist to educate, it is his function to create." Is there nothing in Canada worth expressing for Canadians? "Art is above nationality". What about speaking to your own times? "We speak, it is up to people to listen." This rather pompous dialogue can be heard virtually any time composers and public are permitted to talk to each other and usually ends up in a smiling impasse. The integrity with which the composer seeks to measure up to "the demands of his art" (whatever that means) readily becomes a masochistic conscience which, lead to its logical conclusion, has much in common with the divine right of kings theory.

At Berandol we may be plagued with the opinions, such as those offered above, of the writer who has been through some of which he speaks as a composer; however, we are entirely sympathetic to the composer's problems so long as he is willing to entertain any reasonable attitude toward our common function as Canadians. Often in book publishing the best works and the more successful works come into being because publishers do trouble themselves to advise and assist authors in choice of project. Music publishers in Canada have never done this, they respond only when a composer presents a finished work and simply accept or reject. At the risk of raising many hackles we are from time to time addressing ourselves to composers in an effort to being more meaning, in Canadian terms, to their efforts. As an example we reproduce on the following pages a monograph "Contemporary? When? " which went out to most Canadian Composers and which has enjoyed, put charitably, a mixed reaction. It will take time.

Looking to the cleavage between "popular" and "serious" music we have tried to encourage pops writers to raise their sights — to emulate Gershwin or Ferde Grofé — and we are encouraging our "serious" composers to look about them in Canada and to provide us with a "Thunder Bay Suite" or a "Foothills" symphony. The talent is here, the training is all about us, and audiences can be recruited — all that is needed is a sturdy desire to do something worthwhile in Canada among Canadians. We know that less pretentious music reflecting a Canadian atmosphere will win audiences all over the world — now we must persuade our composers to turn their attention from the mess that world music has gotten itself into and toward the things they should know, understand and appreciate — the Canadian scene. It could easily be that by leaving the international scene to its own woes they might provide world leadership.

Contemporary? When?

As the calendar year peters out, Berandol's second year is just commencing. On a personal note so, too, my second year back, involved with music. For those who have not searched the minute crannies of Canadian music history, about twenty years ago I was something of a composer and fairly active in the local scene in various attempts to somehow improve the "lot of the Canadian composer". Not that I did much, but my intentions were at least good. I hope they still are, and that in this new role I can make some contribution to Canadian music.

However, I am reminded of the reasons why I abandoned music, composition in particular, and faded into the prosaic world of accountants and businessmen.

Frankly, I was haunted by the futility of it all. I could not see that what we were up to was really what was needed and I had no clear alternative. Twenty years later I think I better understand what I could only sense intuitively then — in what follows you may decide that I sold my soul to evil commerce or that I didn't have anything to sell, for that matter. I am presuming your disagreement simply because what I have to say is not designed to be popular.

As a student composer I naturally veered toward the then-forming Toronto "Twelve Tone" group centered about John Weinzwieg. John had many fine qualities as a teacher, not least of which was an ability to unstick tongue-tied and loose the fetters which other forms of instruction so easily put in place. The fact that many composers of distinction were associated with him should suffice to make this point. In those days serial music was still a little naughty and audience indifference was clearly a symptom of the great need for sincere leadership on the part of those composers who took their mission seriously. After all, if one were to regard the musical material available as a finite set and the composer as one who still had the heart to rummage about in it, certainly it was obvious that the twentieth century had been bequeathed a gigantic wastebasket. We were perhaps scrap dealers, the honest ones.

Then came electronics! To musicians, at least. Music was no longer a finite set, it was an infinite spectrum of pitch and time and timbre without compulsive steps or divisions or any arbitrariness. Things progressed to a point where composers were free to investigate (and pontificate upon) noise. Music had always been all of these things but composers, or most composers, hadn't been too interested. Suddenly by muttering odd expressions such as "ring modulator" and "envelope" composers became sonic masters of universal import. I must admit that seeing bits of this from the sidelines I was not particularly impressed — as early as 1942 I had postulated the conductor at a control panel with a host of uniformed performers at strange new keyboards reacting to panel signals on their particular instrument. If you think about it you will recognize that every musical instrument takes a unidirectional force and by the periodicity of its reaction converts that to an oscillating force, it provides means for controlling most of the parameters of that oscillation and some resonating system to create its own timbre and to couple the oscillations to our atmosphere as disturbances called sound waves. In 1942 electronics was doing, or could do, all those things quite nicely. Not being involved (and strictly in private, as an observer) I was amused to see people rummaging about in what I thought of as my wastebasket. If this sounds pompous on my part please be tolerant, for it is nevertheless true.





I had been willing to set aside my own electronic pretensions simply because I was convinced that music needed time to digest and integrate the post-Tristan developments. Audiences who in 1948 were repelled by a tone-row were hardly ready for white noise, at least in my fumbling estimation. I still, strangely, feel the same way.

What I didn't see then was any need to regard my own designation, and that of people around me, as "Canadian" — to see in that any philosophic inconsistency with what was currently happening to music in the world sense. Like my fellows, I suspect, I regarded myself as a composer who happened to be born in Canada and to remain in Canada as an unimportant facet of the biography I hoped to create. I thought it rather nice that Canada had never succumbed to nationalism, — that it had, without falling, transcended that danger. All the while, however, I was making a contribution of minor expertise to clients (American) who were quite busy buying up businesses (in Canada). Strangely, as a so-called taxation expert I was more conscience-stricken about my indifference to Canada about me than I had been as a composer. Yet my inner sense of values, were I to be forced to choose between selling out our artistic or our economic heritage, would lean most heavily toward a sense of our artistic destiny.

Looking at myself as a one time composer, and no longer with pretensions, I began to see that the forces which had acted upon contemporary music were largely European, that they arose out of two holocausts and the intervening uneasy peace that had tormented people in Europe. The motivations of an Arnold Schoenberg were born of experiences I had never, fortunately, had. We had lived through an awkward depression, awkward for our parents mostly, and heard second-hand as civilians what civilians had suffered — as "soldiers" or "sailors" or "airmen" — we had little real sense of the horror of war generally and, personally, I had served out World War II at a desk job in Canada. What right had I to seek the strange hysteria fettered by intellect that twelve-tones allowed me? Was there not some privilege, deserved or not, in being a Canadian that I should take into account as a composer? So long as I availed myself of that privilege, at least? Granted I wasn't doing much composing, and for just these reasons.

So here I am — a publisher, dealing with composers, looking at the art with the breadth of experience life has so far vouchsafed me and wondering, — — wondering whither and why. And, by some strange cosmic humour I find myself responsible for a catalogue of all kinds of music produced right here in Canada, — — serious music and "popular" music — — precious and banal.

Let the accountant and business-analyst function of my schizophrenia have its say and there will be harsh words. It is often suggested that Canadians will not spend money on music, or enough money, or enough on the right music, and so on. The fact is they spend millions and millions and millions, — every year. If they seem to get very little for their money that is because music, as an industry, is without doubt our most criminally wasteful industry short of war. Tons of paper are spoiled, thousands of tons of vinyl disks are rendered fit only for smashing, and millions of watts of air-time assault tuned-out ears — these things cost an awful lot of money and Canadians pay it. Ask why there is such wastage and the answer is always disgustingly the same — no one seems to know for certain what it is that Canadians want to hear. Yet just about everyone is intent, to the ridiculous point of creating gobs of product without any certainty of market, upon telling Canadians what they should hear. Looked at this way, and a publisher has no other way of looking, the entire mess is heart-breaking.

As a publisher of the kind of music the greater number of Canadians are supposed to want I am generally forced to accept a tape from people who cannot, or won't bother, even to put their product on paper. Nor, for that

ter, need I (except to take out formal copyright). If one were to conduct a census of all those people whose
elihood is music and determine how many of them can read even basic notation the results would be horrifying!
like building a literature out of the word-of-mouth ramblings of the illiterate. If I sound stuffy what, then,
uld you call our literate musicians who contribute so little to the music around us? The music of a nation will
invariably, its popular music. If those who have talent and training are masochistically dedicated to remaining un-
popular, what can we expect?

Looking to the other side of things — to our so-called “serious” function, I am forced to observe that if
ethoven had not written for posterity the public today might pay better attention to what our living composers
doing — except that they for the greater part are also writing for posterity! This inane time-shift arises be-
se composers have been deified and vilified out of all proportion to their true worth. No creative artist — even
akespeare — has had to bear the ridiculous burden that “music appreciation” imposes upon its heroes and
undrels. I am reminded of the primitive clans who accorded ridiculous powers to their chieftain and then made
life unbearable with tribal taboos. Yet composers walk right into it, welcoming the suffering on the pretext of
ne dry immortality. In this respect the guy with a guitar and a nasal nostalgia is by far the more sane, literate or

Personally I have made one basic resolution for myself — I’ll let future people write their own damned
sic. I am not going to further the cause of music as a fertile breeding ground for neuroses — mine or anyone

I share in a country which needs to mature into a nationalism — someday in the future hopefully it and
others will learn to lay nationalism aside, but you can’t give up something you haven’t got. There has been nat-
alism in music before — and it produced some magnificent material quite innocent of parochialism and the other
ty things we like to ascribe to nationalism. The fact is that music can only express what wells up within people
once these things are expressed they transcend the environment of their creator. But if a composer denies his
environment nothing much of value is likely to well up within him, he’s left to doodle and draw paper music.

As a composer I’m going to try to contrive some real nice sounds about what I believe is, as countries go,
te a nice country. If that sickens you it’s your ailment, not mine. I’ll try to cure it but I won’t, out of misplaced
apathy, join you in it.

Let me throw this out to the composers in this country:

Write what you like and we’ll try to print it for you.

Write what you honestly believe Canadians might enjoy and we’ll publish it.

There’s quite a difference ! !



5 / The Canadian Market

By our best estimation there is probably \$6,000,000 to \$7,000,000 of printed music sold in Canada annually — based upon “publishers” sale price which ranges from 100 % of retail directly to the user (almost all publishers but Berandol discount by 10 % in such circumstances) to 40 % — 50 % allowed to dealers and retail outlets. Purely by way of guess work we would offer the following estimates:

	<u>Canadian Copyright</u>	<u>Other</u>
Imported directly from:		
A. Schirmer — New York	-0-	\$ 1,000,000
Peters — New York	-0-	350,000
Other foreign publishers	-0-	400,000
Imported through agents:		
Leeds	5,000	745,000
Gordon V. Thompson		1,000,000
Boosey & Hawkes	5,000	745,000
Harris Waterloo		
Berandol and others		1,000,000
Printed in Canada:		
Harris	100,000	1,000,000
Waterloo	200,000	200,000
Berandol	70,000	-0-
	<u>380,000</u>	<u>6,040,000</u>

Although we may be miles out with respect to the sales of any one company, the results are fairly indicative as to how Canada's total interests are being served.

Berandol probably accounts for, in terms of Canadian copyright, at least 50 % of all serious music printed in this country. However, much of this is concert material which sells only in dribs and drabs. The Frederick Harris Company, owned by the University of Toronto through the Royal Conservatory of Music, prints and sells all Conservatory graded material of which some is by Canadians. Waterloo Music is also very heavily committed, for its size, to tuition material and has made a very genuine effort to further Canadian writers as well as building up a good “jobbing” business by direct mail. Leeds and Boosey & Hawkes are the Canadian subsidiaries of foreign parents who have published some Canadian copyright, hence our estimate is a small amount of Canadian copyright imported.

Berandol has several choices whereby it might improve its position in the Canadian market:

- 1) It could re-work the public domain — do Beethoven and Bach all over again using fresh editions or some such excuse. Instead, we have looked to this material as eminently suitable for the introduction of a new medium — microimagery in our MUSIcache series.
- 2) It could lean more heavily upon the educational market. We have issued invitations to leading pedagogues to submit material to us, recognizing (as we ask them to recognize) that class instruction in the schools is rapidly supplanting the private teacher as the prime educational activity. At present we have a noted educator preparing a system of rhythm instruction to be issued as overhead transparencies with co-related sound material on cassette. Our microfiche library, having projection capability, is selling in

the university, community college, high school market. We are searching out every genuinely progressive concept and avoiding, at all costs, the crass novelty values that so easily creep into education. One of our composers, Murray Schafer, is gaining international repute for his philosophy and approach and we publish four paper-back texts of his which are gaining market as he gains stature.

- 3) It must continue to publish "art" music, the product of composers so much the object of our rather scathing observations in the preceding chapter. Whether or not we can agree with their outlook and purpose, whether or not we can influence them — we must respect their work to the extent of publishing all of it that we humanly can. Again MUSIcache offers new solutions; such music, at least for scholastic reference, is much more economically made available by this new medium. At present we are laying the groundwork for a Canadian series on microfiche — delay cannot be avoided until the first release, the "Basic Library", creates installations to be further served and returns us some of the finances needed to continue.
- 4) It must enter into the publishing of music as recorded sound. However, it cannot do so in competition with the RCA's and Columbia's, using the marketing methods they and nearly all other record companies have developed.
- 5) It must develop new, at least for it, marketing methods generally. This warrants separate treatment.

There still lingers on in this country the last vestige of a music retail trade. Originally the retailer was, as the British might say, a "stockist": He had a store full of music, well displayed, and a stockroom at the back capable of meeting the larger number of demands his customers might make upon him. He took a dozen or half-dozen copies of every new release his publisher suppliers came out with and enjoyed a discount off printed retail price accordingly. Times have changed the demand for printed music, once including such money makers as "Ramona" and the like, dwindled to a few Royal Conservatory grade books plus all the odd-ball things residents of his community can dig up out of the gargantuan horde of titles music has spawned over three or four centuries. (At Berandol we stock about 25,000 titles) No matter how bad he might try he will never have what people want and will be rather miserably possessed of things they don't. Consequently he has, for the larger part, become an order taker.

Mrs. Jones, the local piano teacher, can pop into his store Monday morning and order five "books" none of which she knows and which he finds to be available one each from Harris, Thompson, Leeds, Waterloo and Berandol. Reluctantly he opens an order for each house, one "book" each and leaves each order open to see what the week may bring. As the week progresses he adds three or four items to the Berandol order, a few more to the Harris, and so on. On Friday night despatches them all their five different ways. Berandol gets its order Monday morning, packs up four or five of the items ordered and back-orders two, having an outstanding order for those particular books against its New York supplier. The other four houses perform about the same. Wednesday (1-1/2 weeks after Mrs. Jones's visitation) he receives five bundles each hopefully containing something for Mrs. Jones and things for other interested customers of his. By Friday he may get around to breaking them up in piles by customer, ruefully noting that Mrs. Jones is still short one book, and so on. By next Wednesday he phones Mrs. Jones to tell her that her order is ready except for "Tall Tales for Little Hands" which Berandol has had to back order. Since that was the book Mrs. Jones wanted most it may be a week before she bothers to return with no little pique. By now 3-1/2 weeks have elapsed. Berandol's invoice to this human benefactor, for the material it could supply, came to \$9.50 at retail against what it allowed him as a dealer-retailer, \$3.80 discount at his 40 % for a net invoice of \$5.70 plus .37c postage. Berandol's gross profit on that sale, presuming it was all imported, might run to \$2.00 — about the cost of filling and mailing the order.

Mrs. Jones, her stalwart retailer and Berandol are all equally unhappy although the retailer did take in \$3.43 for his sale. Such, for by far the greater part, is the "industry".



Houses like Harris and Waterloo have developed an active direct mail service. They encourage customers to order from the by mail regardless of whether or not they are the "publisher" or agent for the particular requirements. If Harris receives an order for a Berandol publication they order it from us, hence only about a week is required to get the material to the customer. So jobbing, they get a 40 % discount and possibly allow 10 %, realizing 30 % of the retail price for their trouble. Berandol has a fairly active direct mail business with institutional accounts but very little with private teachers and their ilk. Feeling that any discount to the user-purchaser is unfair to retailers, Berandol gives no discount whereas the retailer might give 10 %. This theory has not particularly distinguished itself since retailers have not, in consequence, seen fit to enlarge their typical order.

Two alternatives present themselves. The industry could benefit if all publishers would create a co-op direct mail retailing house to which customers could direct all their orders — a house well enough stocked by all participating publishers and agents to allow it almost complete ability to supply as ordered in consideration of the 30 % — 40 % it could pick up and distribute back, net of expenses, on the basis of respective volumes. Overtures have been made to Waterloo, whose catalogue nicely complements Berandol's, as a starter. What may come out of this, particularly where Berandol is the small guy with a little developed mail order business is still a matter for conjecture.

The second alternative is for Berandol to go it alone changing its entire discount structure. If the trade-level of the customer were entirely ignored and a scale of discounts were offered based upon the size of each order we might increase our institutional business, presently getting no discount, at the expense of our retail business where 40 % obtains. And, at least to some degree, we might get into the private mail order business.

Possibly way out in left field, yet entirely practical, we could reproduce our entire catalogue, page by page, on microfiche — we shall be doing so progressively in any case. A set of such fiche and a reader, with our order form bearing the retailer's name, could be installed, using about as much space as a variety store tube tester, in music stores throughout the land. Seeing the actual printed pages in the reader the customer could write up his own order and mail it to us. We would, for the space involved, pay the store owner a commission on every order coming in from his location. No one need stock or display anything! Outfits like International Harvester are doing precisely this with their parts catalogues — you need a new gear for a 1968 Model Z10 tractor transmission — you look up the microfiche for transmissions, proceed to Z10/68 at frame G11, see a blue-print drawing and spot your gear as part 109687 — A on an exploded diagram. You push a button and out comes an electrostatic print of that diagram, you circle the part number and hand it to the counterman. He gets the gear and hands you back the drawing so you know what to do when you get home. Our storekeeper wouldn't have the music — you would simply order it on a form provided. We do have plans, better applicable to popular music which may boast 1,000,000 titles, for such a print out microfiche reader installation at 25¢ a page for about 75¢ a copy of such delectables as "Star Dust" and "Oh What a Pal Was Mary" (not to mention "Please Don't Flush Me Goodbye") — try to get such goodies today at your friendly music store. Strangely, a European publisher is seriously considering such a venture with us in North America, a publisher much better equipped than are we to get the myriad permissions needed and to finance pilot-installations with possible franchises in mind. There seems to be so much that could be done!

The same thinking must be brought to bear on the business of recordings, particularly of the more esoteric music such as we deal in. There is probably a market of 1,000 potential customers who might, over five years, buy a recording of Andy Twa's Symphony. These people, when found, would pay \$5.95 - \$6.95 for it, in their own sweet time after it was announced. That means about \$6,000 potential gross. There is no record company, however insane, who would touch it. However, we could tape it for \$3,500.00. Press out 1,000 discs and you're dead. Go the cassette route, knocking out 12 copies at a time in about 2 minutes and you are looking at a cost of about \$1.00 each. You never have an inventory greater than \$12.00 — consequently you can sit out your problems:

Cut of master tape		3,500.00
1st Year		
Sales — 200 at \$6.00	1,200	
Less cost	200	<u>1,000.00</u>
	UNRECOVERED	2,500.00
2nd Year		
Sales the same		<u>1,000.00</u>
		1,500.00
3rd Year		<u>1,000.00</u>
		500.00
4th Year		<u>1,000.00</u>
	PROFIT	(500.00)
5th Year		<u>1,000.00</u>
	PROFIT	(1,500.00)

Direct mail, no discount, a period of unrecovered cost and next thing one knows you have a profit and a masterpiece in your catalogue for sale year after year. Profitable sales which would nevertheless make a record executive spit!

There is a good business to be done and a great deal of satisfaction to be given a very minor minority market if one abandons the mass marketing so much a curse upon us with its attendant inventories on their way to the junk-pile.

To us publishing means coupling the garret genius with whomever might be interested in his output. We have no right to judge either, beyond what is absolutely essential to allow us to effect some union between them. We do not want, in our capacity to accept or reject a work, to be censors. Hence we must look to the most effective, the least costly and the best quality technology available as our means of dissemination. And we must keep looking constantly, for technology changes very, very, rapidly. That, for us, is the basis of marketing in the ideal sense. Canada is a good market, we merely need to deal in it better and to offer it the best available.

6 / Some Highly Personal Observations on "The Art of Publishing"

Publishing has been described as a "gentleman's profession". Art, be it literature or music, may or may not be the kind of thing a gentleman might understand. In times when public exposure was a matter of careful and discerning protection, the responsibility of an enlightened oligarchy, in such times (now well past) the publisher had some right to stand heroically between the creative artist and the public — to tactfully protect each from the other and all from censorship from whatever source (except the publisher, of course).

Those gentlemen of publishing, and their current continuation, were not so imbued with altruism (nor are they) that rather cold business calculations were alien to them. Cold calculating in the publishing context inevitably becomes an assessment of public taste — considering how bad it can be a publisher might be excused wanting to be a gentleman, but that costs money and hence publishing must make money. It did, or at least what these gentlemen called publishing made them quite handsome money. And it all created a kind of public schizophrenia that what one thinks and does and says is one thing, what one prints is quite another. It was left to our generation to cut through this ridiculous nonsense and in cutting through we are caught going far too far, virtually choosing words by process of letter counting.

Today the public is not led by flights of oratory nor mealy mouthings of threadbare ideals obviously not meant to be exposed to usage. It is the plaything of con men and opportunists who at least have humour on their side, be it the cynical humour of a P. T. Barnum. The folk-lore of North America deifies the medicine man and his potent elixirs, the fact that he can now linger in the same town and contrive television programs in no way denies his antecedents nor the nature of his public. Against such men "gentlemen" seem a bit anachronistic — and publishing which they represent seems impotent against crass advertising which pours out far more material, all too often better. All we have opposed to the con man is an odd assortment of outraged folk each of whose self-justification is the uniqueness of his outrage — scarcely a formula for social effectiveness.

The con man observes two very important principles: first, he determines what the public really wants, truthfully and without letting his own tastes and prejudices interfere in that assessment — herein lies his strength; secondly, he does everything possible to supply precisely that in appearance, camouflaging what he actually palms off accordingly — herein his dishonesty. Gentlemen, abhorring the latter, are blinded to the former. The fact is most ordinary people would prefer to be fleeced by a con man, having at least this excuse for bad judgment, than to be educated by a stupid one, being left with no excuse. In the very basic facts of life, in the face of an absolute necessity to deal with the public fully and honestly aware of what it really wants, idealists and educators appear very stupid. They cannot face up to the fact that public taste is as bad as it seems to them it must be. Hence their ability to constructively lead and develop public taste stands at zero. They are no more useful than the con man, who is quite satisfied to leave public taste where it is and exploit it.

When gentlemen recognize their own impotence it would be sacrilegious to ask why — how question such tenets? — rather they get a little stealthy and hire a con man to do what they can't. The world is thus treated to cocktail parties announcing new releases and publishers turn their hope-to-be-earned cash over to advertisers. Books become paper things of garish covers and delightful lay-out, literature no longer lives on the printed page, it gasps for air. Publishing must come into a new kind of aristocracy, it must be served by people who can act out of their deep faith in each man's potential and free of disgust before present manifestations — if people of taste were not such insufferable dough-heads there'd be a lot more. Few seem to realize that Canadians are not uncultured as a matter of choice, for they have as yet been given little or no choice between banality on the one hand and sterile posing on the other.

The writer's grandfather managed, at the age of fifteen or sixteen, to clear a quarter section of land up the Ottawa valley and to carve out some kind of livelihood for the typical large family he spawned. The continually-added-to log cabin sported a reed organ, at least one violin and, as soon as available, an Edison gramophone. These people didn't need to be told to love music, they simply did and as simply — out of a few hymn books, fiddlin' tunes learned by rote and the repertoire of the early recordings they found rapport free of the self-conscious evaluations of the arty. One son, my father, evidently yearned for more for he started violin lessons as soon as he was resident in a town (Brandon) boasting a teacher. Once his eldest son (me) was six years of age the process began anew and he presided over my efforts on the fiddle with the grim determination of one who had been a little cheated in his boyhood. His efforts were so successful that I soon surpassed him but not quite enough to stand up before the Elman's and Zimbalist's and Heifitz's who were then representative of the fiddler's art. To my father any suggestion, in the dismal thirties, that I should like to be a professional musician seemed a perversion of all that he had sought for me — why louse up something you can love making your living at it? Possibly because I was too lazy to learn what others had written I veered to composing where there was absolutely no chance I might taint my art vocationally. There is nothing unusual about this homely little tale, in one way or another it is fairly typical of those Canadians who have been in this country long enough to gather up their wits amidst our vast expanses. From log cabin to music publishing in three generations may seem a bit regressive but you may be certain Europeans took a lot longer.

But when I look back upon what the musically "cultured" were in those days it is to court nausea. A little "city" like Brandon, during the depression years, contained its fair quota of hack pit men in the tiny silent movie houses — suddenly stranded by the vacuum tube. To this illustrious group one might expect to find added, spasmodically and for no apparent reason, the phony European "professor" who would steal away more than his fair share of paying students, wreak his damage, and move on. The piano manufacturers had their own puppets, a multitude of maiden ladies presiding over tiny fingers without much sense of what music is all about. Add it all up and it strongly suggests that Canadians include, among today's parents, all too many people who "took pie-anna for five years and never done anything with it" — they are thrilled to death before the likelihood that their children may do the same. The greatest enemies of music in this country have been the half-baked musicians who came here, being nothing in their origins, to strut pompously among us savages. Were it not for the work being done in our schools, where there is much less pretention and some decent preparation, music teaching on the whole is not that much better. The "private" teacher, as a class, is no great credit to the art. Innately the public senses this and reacts to it — can it be blamed?

Unless we can measure up to ordinary people doing ordinary things and reveal what extraordinary people can accomplish doing extraordinary things, then it is, as we know it, doomed. This does not mean there shall be no culture, it simply means we must clean up the morass left in the wake of a culture which did not work so we can build one that will. Who needs know this more than the publisher? Be it books, magazines, music or whatever, the publisher thereof must idolize the moment about him and forget archaeology — for he stands strategically between those who create NOW and those who would consume NOW provided he knows his business. Fortunately, such past as Canada has would be better forgotten for little of it sheds much credit on anyone. If we are to have anything to be proud of we must make it now — we are not burdened as are our creative people by past giants to make us squirm — and they need not be either if they will only remember their true origins. In things of the spirit Canada, today, is the virgin territory it was in terms of real estate before the first axe sounded. We can do better in this new pioneering than we did in the last.



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In making our submission to the Royal Commission we offered no recommendations or requests for consideration. As music publishers we are book publishers only in a limited sense and we were primarily concerned with giving background on our company and the peculiarities of its undertaking. Presumably the "Book Publishing" reference in the Commission's mandate is to differentiate its objects from the publishing of magazines, weekly and daily newspapers and like material of a periodic nature where sale must be relatively current and immediate - where inventory is only back-issues of purely archival value. Music publishing, perhaps even more than "book" publishing, operates on relatively large inventories of myriad titles continually selling in small quantity. Our turn over is slightly less than one to one - we carry at cost about \$ 130,000 of inventory out of which we presently sell, annually, about \$ 140,00 at our selling price. Such inventory is of dubious collateral value, despite its demonstrable "going concern" value, to conventional and even special lending institutions.

Any concept of grants or other non-repayable financial assistance seems to us entirely inappropriate. We cannot expect Canadians, who as consumers are only learning to purchase our wares, to be called upon as taxpayers to do what they are not willing to do in the market place. Grants tend to shore up dying ventures and to reward incompetency. No one should be in our business who cannot see it working out in the long term without extraneous and artificial support. It is in the short term that optimism and even competency run into trouble.

Publishing in Canada has meant many things, but it is our conviction that it should mean the dissemination of the product of Canadian creativity throughout a world market. The rewards of creativity arising out of publishing have been long established - generally a royalty of 10% computed on the final sale price of each published item sold. The amount of such royalties paid out by a publisher seem a fair measure of the effectiveness with which he chooses and markets his product - of his potential as an operating publisher. If one limits those royalties to those paid to creative residents of Canada there would seem to be a fair index as to that publisher's effectiveness in terms of our Canadian interest. The nationality of the publisher himself, so long as he does his publishing in this country, would seem irrelevant.



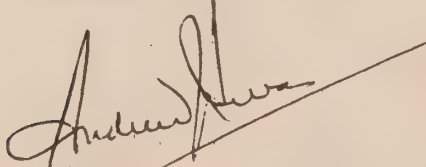
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We would ask that consideration be given, therefore, to the following:

1. That the publisher be permitted to borrow from normal lenders, with surety by the Province of Ontario, an amount equal to five times the sum of his royalty payments in the immediately preceding year to Canadian residents. This amount is readily ascertainable by reference to T5 (income tax) forms and as readily confirmable.
2. That such borrowing would be arranged at prime rates of interest to the most secured borrower. This publisher would, in such circumstances, gladly pay in addition, either through the lender or direct, interest at 1% extra into a fund insuring such loans. (see 5 below)
3. That publishers so benefitted be required be bound to report their financial affairs and to accept management intervention where indicated.
4. Repayment of such loans, for the first term of five years, be restricted to any adverse difference arising out of reduced qualifying royalty payments. After five years a program of repayment, amortized over ten years, be instituted based upon continually revised schedule of qualification.
5. Failure to meet the requirements of 4. above could have the effect of creating an option interest in the publisher by the Province of Ontario, hopefully through a Crown corporation set up for the purposes of this paragraph, 3. above and perhaps others. Here we think of joint production and marketing structures which might be profitably run by such a Crown corporation.

Respectfully submitted on behalf of
BERANDOL MUSIC LIMITED



Andrew J. Twa President

BINDING SECT. JUN 18 1973

